

**SIXTH
EDITION**

THE REAL BOOK

ISBN 0-634-06038-4



**HAL•LEONARD®
CORPORATION**

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PREFACE

The Real Book is the answer to the fake book. It is an alternative to the plethora of poorly designed, illegible, inaccurate, badly edited volumes which abound on the market today. The Real Book is extremely accurate, neat, and is designed, above all, for practical use. Every effort has been made to make it enjoyable to play. Here are some of the primary features:

1. FORMAT

- a. The book is professionally copied and meticulously checked for accuracy in melody, harmony, and rhythms.
- b. Form within each tune, including both phrases and larger sections, is clearly delineated and placed in obvious visual arrangement.
- c. All two-page tunes open to face one another.
- d. Most standard-type tunes remain true to their original harmonies with little or no reharmonization. The exceptions include a handful of jazz interpretations of popular songs and Broadway showtunes, as well as some modifications using modern notation and variation among turnarounds.

2. SELECTION OF TUNES AND EDITING

- a. Major jazz composers of the last 60 years are highlighted, with special attention given to the 1960s and 1970s.
- b. While some commonly played tunes are absent from the book, many of the classics are here, including bop standards and a fine selection of Duke Ellington masterpieces.
- c. Many of the included arrangements represent the work of the jazz giants of the last 40 years – Miles, Coltrane, Shorter, Hancock, Evans, Mingus and Monk, as well as a variety of newer artists.
- d. A variety of recordings and alternate editions were consulted to create the most accurate and user-friendly representations of the tunes, whether used in a combo setting or as a solo artist.

3. SOURCE REFERENCE

- a. The composer(s) of every tune is listed.
- b. Every song presented in the Real Book is now fully licensed for use.

Sixth Edition

As we ventured into the 21st century, the same Real Book that has served us so graciously for the last 30 years was in need of a facelift. This new edition contains tunes that are re-arranged, re-transcribed and most importantly, licensed, so that you may study and play these works more accurately and legally. Enjoy!

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(MED. LATIN)

AFRICAN FLOWER

(PETITE FLEUR AFRICAINE)

-DUKE ELLINGTON

Chords and notes are written on the staff. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Chords: Eb-7, Ab-7, Gb-7, Eb-7, Bb-7b5, Eb-7, Ab-7, Gb-7, Eb-7, Bb-7, Eb-7, Gbmaj7, B7, Gbmaj7, Gb7, Ab7, Bb7b5, Eb-7, D-7.

W/ BASS FILLS

AFRO BLUE

-MONGO SANTAMARIA

(MED. FAST)

Chord symbols: F-7, $\text{Db}7\#9/\text{Ab}$, $\text{C}7\#9/\text{G}$, F-7.

Tempo: (MED. FAST)

Section: (SOLO)

Measure: 16

(OPEN SOLOS ON F- OR $\frac{3}{4}$ MINOR BLUES)

(SWING)

AFTERNOON IN PARIS

-JOHN LEWIS

Chords and notation for the first system:

- Staff 1: $C^{maj}7$, $C-7$, $F7$, $Bbmaj7$
- Staff 2: $Bb-7$, $Eb7$, $Abmaj7$, $D-7$, $G7b9$
- Staff 3: 1. $C^{maj}7$, $A-7$, $D-7$, $G7$; 2. $C^{maj}7$, $A-7$
- Staff 4: $D-7$, $G7$, $C^{maj}7$, $A-7$

Chords and notation for the second system:

- Staff 1: $D-7$, $G7$, $C^{maj}7$, $A-7$
- Staff 2: $D-7$, $G7$, $C\#-7$, $F\#7$, $D-7$, $G7$
- Staff 3: $C^{maj}7$, $C-7$, $F7$, $Bbmaj7$, $Bb-7$, $Eb7$
- Staff 4: $Abmaj7$, $D-7$, $G7b9$, $C^{maj}7$ ($A-7$ $D-7$ $G7$)

FINE

(BOP)

AIREGIN

-SONNY ROLLINS

13

Handwritten musical score for "Airegin" by Sonny Rollins. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Above the staves, there are handwritten chord symbols: F-7, C7#9, F-7, F1, Bb-7, F1#9, Bb-7, Dbmaj7, D-7, G7, Cmaj7, C#-7, F#7, Bbmaj7, C-7, F1, Bbmaj7, Bb-7, Eb7, Abbmaj7, G-7b5, C7b9, Dbmaj7, D-7, G7, C-7b5, F7, Bb-7, Eb7sus4, Ab, and (G-7b5 C7b9). The score concludes with a double bar line and the word "FINE".

AGUA DE BEBER

(MED. BOSSA)

(WATER TO DRINK)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

[INTRO]

Handwritten musical notation for the Intro of 'Agua de Beber'. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A-7, B7#9, E7#5, A-7, B7#9, E7#5, A-7, and Fmaj7. The piece ends with a double bar line and a repeat sign.

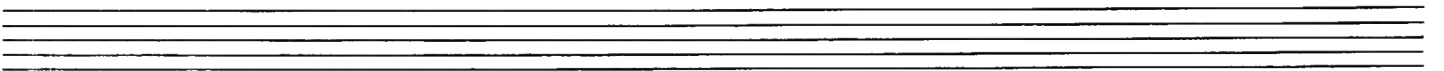
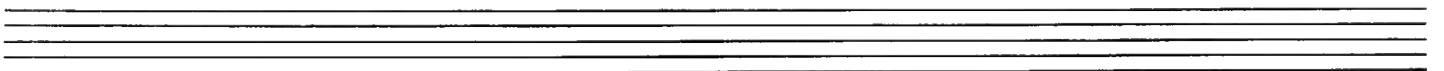
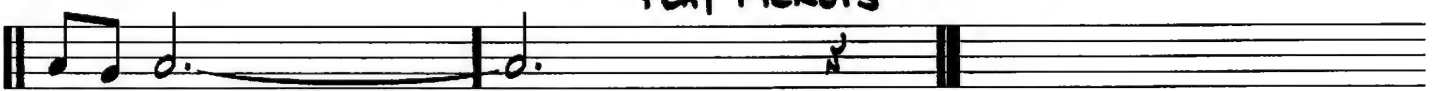
Handwritten musical notation for the main body of 'Agua de Beber'. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the notes: A-7, B7b9, E7#5, A-7, D-7, G7, Cmaj7, B7, Bb7b5, A-7, Ab07, C9/G, C7#9/G, B7#9/F#, B7b9, E9sus4, and A-7. The piece ends with a double bar line and a repeat sign.

B D⁷D⁻⁷A⁻⁷D⁷D⁻⁷A⁻⁷E^{-7b5}**C** A⁻⁷B^{7#9}E^{7#5}A⁻⁷B^{7#9}E^{7#5}A⁻⁷F^{maj7}A⁻⁷

(TO SOLOS)

A⁻⁷

SOLO **A** **B** **C**
 AFTER SOLOS, D.S. AL-
 PLAY PICKUPS



(BALLAD)

ALFIE

-BURT BACHARACH/HAL DAVID

Chords and musical notations for 'Alfie':

- Measure 1: $C^{maj}7$
- Measure 2: $A-7$ $D-7$
- Measure 3: $G7^{sus4}$ $C^{maj}7$
- Measure 4: $D-7$ $E-7$ $A7b9$
- Measure 5: $D-7$ $G7$ $E-7$ $A7$ $D-7$ $E^{b}7$
- Measure 6: $D-7$ $G7$ $G7\#5$ $E^{b}7$ $B-7$ $E-7$
- Measure 7: $A-7b5$ $D7^{sus4}$ $B-7$ $E7$ $A-7$ $D7$ $B-7$ $E-7$
- Measure 8: $A-7b5$ $D7^{sus4}$ $D-7$ $G7$ $G7\#5$ $C^{maj}7$ $A-7$
- Measure 9: $D-7$ $G7^{sus4}$ $F\#-7b5$ $F7$ $E-7$ $A-7$ $F\#-7b5$ $F7$
- Measure 10: $E-7$ $A-7$ $D7\#11$ $D-7$ $E^{b}7$
- Measure 11: $D-7$ $G7$ $C7b9$ $D-7b5$ $C7b9$
- Measure 12: $C^{maj}7$

(MED.)

ALICE IN WONDERLAND

-SAMMY FAIN/
BOB HILLIARD

Handwritten musical score for "Alice in Wonderland" (Medley). The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a 4/4 time signature. The music is written in a simple, accessible style, likely for a beginner or intermediate pianist. The chords are written above the notes, and the notes are written on a five-line staff. The score includes a repeat sign (double bar line with two dots) after the fourth staff, indicating a repeat of the first four staves. The chords are as follows:

- Staff 1: D-7, G7, Cmaj7, Fmaj7, B-7b5, E7
- Staff 2: A-7, Eb7, D-7, G7, E-7, A-7
- Staff 3: D-7, G7, 1. E-7, A7, 2. Cmaj7, A7
- Staff 4: D7, G7, E-7, A-7, D-7
- Staff 5: G7, Cmaj7, Fmaj7, F#-7b5, B7b9
- Staff 6: E-7, A7, D-7, A7, D-7, A7, D-7, Ab7, G7
- Staff 7: D-7, G7, Cmaj7, Fmaj7, B-7b5
- Staff 8: E7, A-7, Eb7, D-7, G7
- Staff 9: E-7, A-7, D-7, G7, Cmaj7
- Staff 10: E-7, A-7, D-7, G7, Cmaj7

FINE

(MED. BLUES)

ALL BLUES

-MILES DAVIS

INTRO

G⁷

HEAD

G⁷

PLAY 4 BAR INTRO VAMP BETWEEN HEAD/
SOLOS

ALL BY MYSELF

-IRVING BERLIN

(MED.)

Chord progression for "All by Myself":

Staff 1: Cmaj7 C6 D7 A7 D7

Staff 2: G7 D-7 G7 E7 A7 D-7 G7

Staff 3: Cmaj7 C6 F#-7 B7 E7

Staff 4: A-7 A-7b5/Eb D7 D-7 D-7b5/Ab G7

Staff 5: Cmaj7 C6 D7 A7 D7

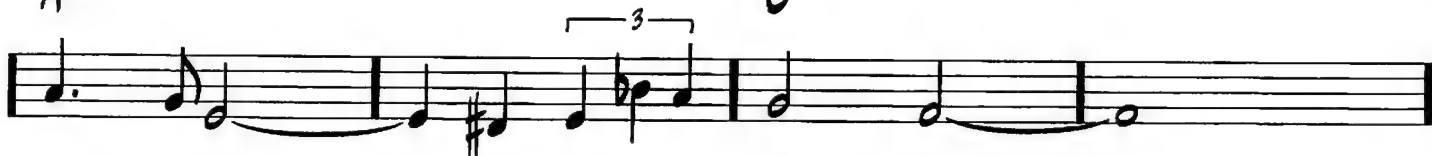
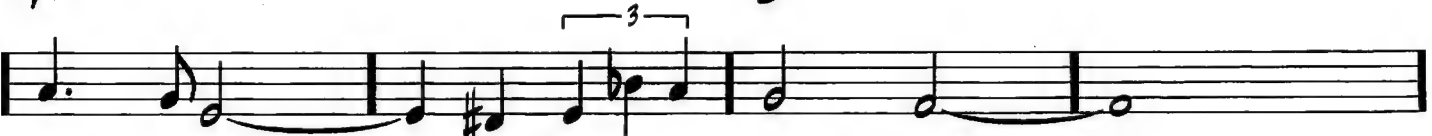
Staff 6: G7 D-7 G7 E7 E7#5 E7

Staff 7: Fmaj7 F#o7 Cmaj7 B7#5 E-7b5/Ab A7

Staff 8: A-7 D7 D-7 G7 C6 (A-7 D-7 G7)

Staff 9: Final C6 chord

(MED. SWING)

ALL OF ME-SEYMOUR SIMONS/
GERALD MARKS**A** C⁶E⁷A⁷D⁻⁷E⁷A⁻⁷D⁷D⁻⁷G⁷**B** C⁶E⁷A⁷D⁻⁷F⁶F⁻⁶C^{maj 7} E^{-7b5}
B^bA⁷D⁻⁷G⁷C⁶(E^{b7} D⁻⁷ G⁷)

FINE

(BALLAD)

ALL OF YOU

Handwritten musical score for "All of You" by Cole Porter. The score is written on ten staves in G major (one sharp) and 4/4 time. It includes various chords such as Ab-6, Ebmaj7, F-7b5, Bb7b9, G-7, Gb07, F-7, Bb7, Ebmaj7, D7, G-7b5/Db, C7b9, F-7, Bb7, Ab-6, Ebmaj7, F-7b5, Bb7b9, Ab-6, Ebmaj7, G-7, C7b9, Abmaj7, A-7b5, D7b9, G-7, Db9, C7, F-7, C7, F-7, Bb7, Eb6, and (F-7). The piece ends with a double bar line and the word "FINE".

(MED.)

ALL THE THINGS YOU ARE

- JEROME KERN / OSCAR HAMMERSTEIN II

INTRO

Db7#9

C7#9

HEAD

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

G7

Cmaj7

C-7

F-7

Bb7

Ebmaj7

Abmaj7

A-7b5

D7

Gmaj7

E7#9

A-7

D7

Gmaj7

F#-7b5

B7

Emaj7

C7#5

F-7

Bb-7

Eb7

Abmaj7

Dbmaj7

Gb7(13)

C-7

Bb7

Bb-7

Eb7

Abmaj7

(G-7b5 C7b9)

(MED. BALLAD)

ALWAYS

-IRVING BERLIN

Fmaj7

G-7

C7

Fmaj7



G-7

C7

Fmaj7

G-7

C7



Fmaj7

B-7b5

E7

A#maj7

F#7



B-7

E7

A7

D7

G7

C7



Fmaj7

G-7

C7

Fmaj7

E7 E#7



D7

G-7

C-7

F7



Bbmaj7

Bb-7

Eb7

Fmaj7

G7



G-7

C7

Fmaj7

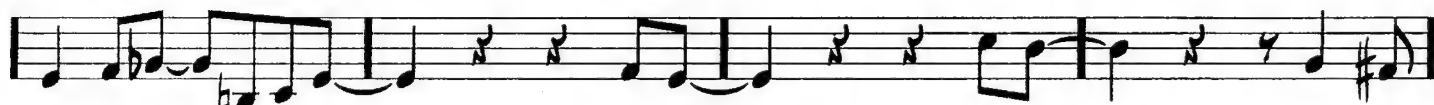
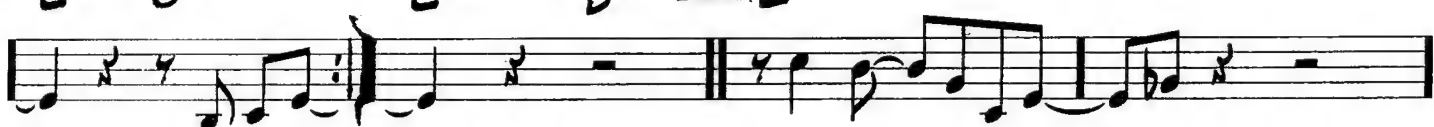
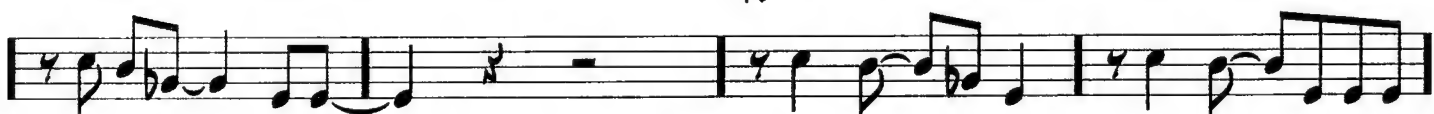
(G-7

C7)



(MED. SWING)

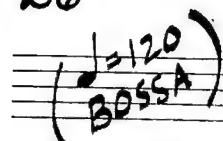
ALRIGHT, OKAY, YOU WIN

- MAYME WATTS/
SID WYCHE**A** $\text{E}^{\flat}7$  $\text{A}^{\flat}7$ $\text{E}^{\flat}7$  $\text{C}^{\flat}7$ $\text{F}^{\flat}7$ $\text{B}^{\flat}7$ $\text{E}^{\flat}7$ $\text{A}^{\flat}7$ 1 $\text{E}^{\flat}7$ $\text{B}^{\flat}7$ 2 $\text{E}^{\flat}7$ $\text{B}^{\flat}7$ **B** $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$ N.C. $\text{B}^{\flat}7$ **A** $\text{E}^{\flat}7$  $\text{A}^{\flat}7$  $\text{E}^{\flat}7$ $\text{C}^{\flat}7$ $\text{F}^{\flat}7$ $\text{B}^{\flat}7$ 

E^b7 A^b7 E^b7 B^b7 

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL \oplus

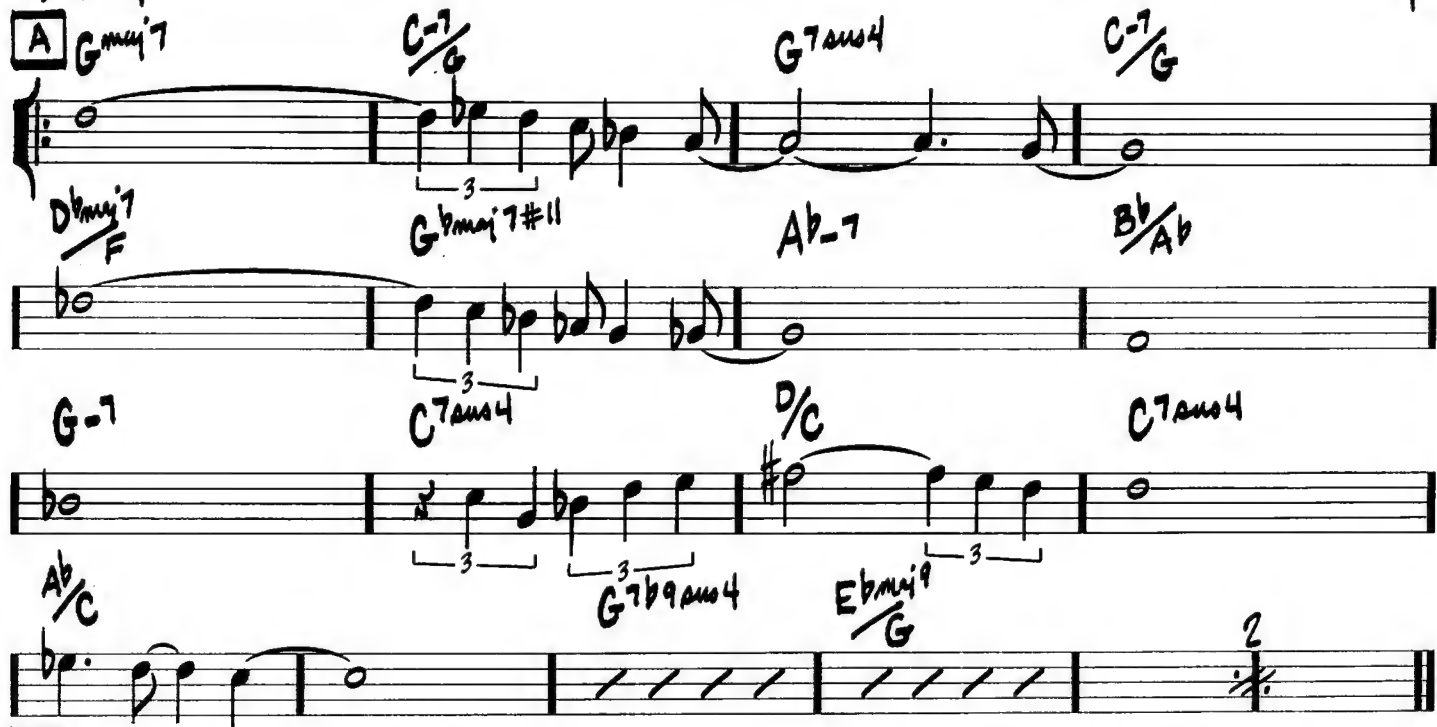
 $\oplus B^b7$ E^b7 A^b7 E^b7  $A^b7 E^b7$ $A^b7 E^b7 A^b7 E^b7$ 



ANA MARIA

-WAYNE SHORTER

INTRO - SOLO



C B-7

Eb-7



Dmaj7

F7#5

Bb-7

Ab-7

Bb/Ab



G-7

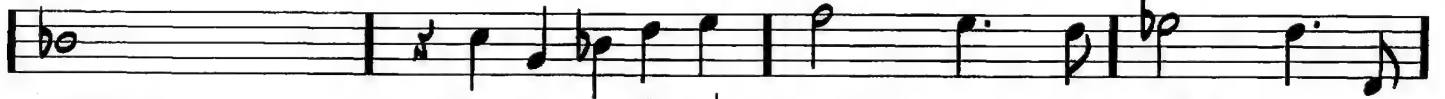
C7sus4

Bbmaj7

A-7

F-7

E-7



G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G

**SOLOS****D**

G7b9sus4

Ebmaj9/G

G7b9sus4

Ebmaj9/G



REPEAT AND FADE

(SLOW BLUES)

ANGEL EYES

-MATT DENNIS/
EARL BRENT

Chords and notation for the first staff:

C-7 / D-7b5 G7#5 C-7 A-7b5 C-7 A-7b5

Chords and notation for the second staff:

D-7b5 G7#5 C-7 / D-7b5 G7#5 C-7 A-7b5

Chords and notation for the third staff:

A-7b5 G7#5 1. C-7 / A-7b5 G7#5 2. C-6

Chords and notation for the fourth staff:

Bb-7 Eb7 Abmaj7 A-7 Bb-7 Eb7 Abmaj7 Dbmaj7

Chords and notation for the fifth staff:

A-7 D7 Gmaj7 Cmaj7 C#-7 F#7 D-7 G7#5

Chords and notation for the sixth staff:

C-7 / D-7b5 G7#5 C-7 A-7b5 C-7 A-7b5 D-7b5 G7#5

Chords and notation for the seventh staff:

C-7 / D-7b5 G7#5 C-7 A-7b5 A-7b5 G7#5 C-7 C-7 / Bb

Chords and notation for the eighth staff:

A-7b5 G7#5 C-6

(BOP)

ANTHROPOLOGY

Handwritten musical score for "Anthropology" by Charlie Parker and Dizzy Gillespie. The score is written on seven staves in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb).

Chords indicated above the staves:

- Staff 1: Bb6, C-7, F7, Bb6, G-7
- Staff 2: C-7, F7, F-7, Bb7, Eb7, Ab7
- Staff 3: D-7, G-7, C-7, F7, C-7, F7, Bb6
- Staff 4: D7, G7
- Staff 5: C7, F7
- Staff 6: Bb6, C-7, F7, Bb6, G-7, C-7, F7
- Staff 7: F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6

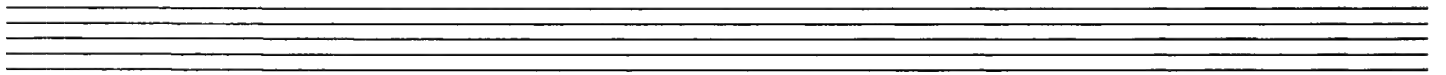
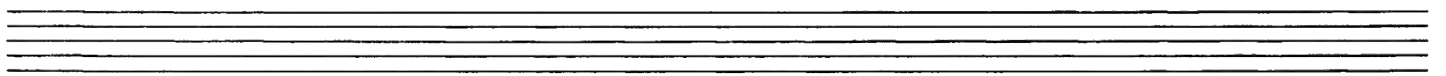
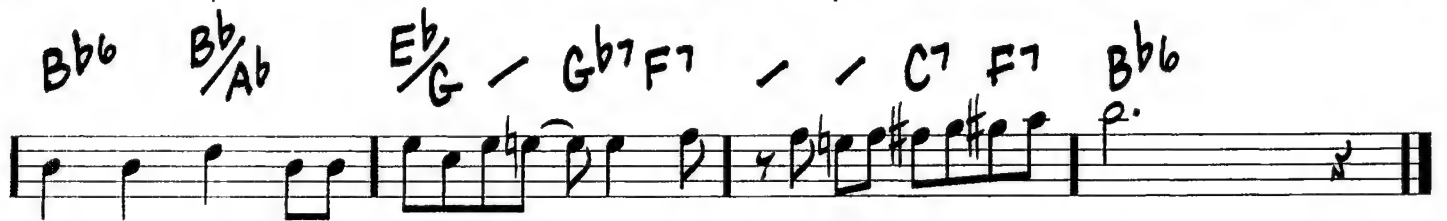
The score includes a key signature of two flats (Bb and Eb) and a time signature of 4/4. The notation includes eighth and sixteenth notes, rests, and various chord symbols (e.g., Bb6, C-7, F7, Bb7, Eb7, Ab7, D7, G7, D-7, G-7, C-7, F7, Bb6, F-7, Bb7, Eb7, Ab7, C-7, F7, Bb6).

(MED.)

APPLE HONEY

-WOODY HERMAN

B \flat 6 G-7 C7 F7 G-7 C \sharp o7 C7(b9) F7
 B \flat 6 G-7 C7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /
 G-7 C7 F7 G-7 C \sharp o7 C7(b9) F7
 B \flat 6 G7 C-7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /
 D7 Eb7 D7 G-
 C7 G-7 C7 F7 C-7 B7b5
 B \flat 6 G-7 C7 G \flat 7 F7 B \flat 6 G-7 C7 F7
 B \flat 6 G-7 C7 F7 B \flat 6 G-7 G \flat 7 \sharp 5 F7 B \flat 6 /



(MED.)

APRIL IN PARIS

-VERNON DUKE/

E.Y. HARBURG

F-6/G $\frac{F-6}{G}$ 3 Cmaj7 D-7b5 $\frac{D-7b5}{3}$ G7
 Cmaj7 $\frac{Cmaj7}{3}$ G-7 C7
 Fmaj7 B-7b5 E7 A- $\frac{A7}{G}$
 F#-7b5 B7#5 B-7 E7 E-7b5 A7
 F#-7b5 F#7 C/E Eb7 D-7b5 C/E
 B-7b5 E7 A- $\frac{A7}{G}$ F#-7b5 B7#5 E-7b5 D-7 G7
 F-6/G $\frac{F-6}{G}$ 3 Cmaj7 E-7b5 A7#5
 D7 D-7 G7 C6
 FINE

(♩ = 176
EVEN BEATS)

APRIL JOY

33
-PAT METHENY

A Bbmaj7

A-7/D



Bbmaj7

A/Bb



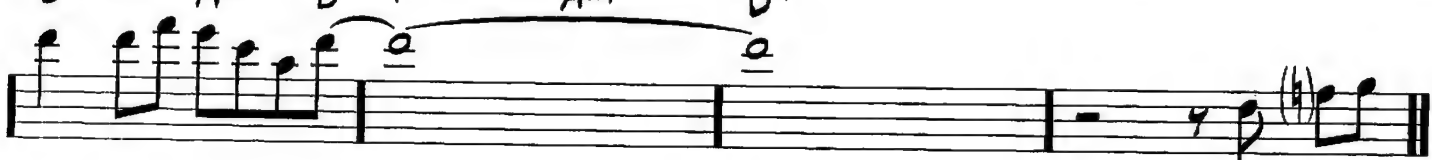
Bbmaj7

A-7

Bbmaj7

A-7

D9



B D-

Bbmaj7

A-7



Bbmaj7

Bb/C

Fmaj7

Bbmaj7



Bbmaj7 A-7

Bbmaj7

Bb/C

Fmaj7

Bbmaj7



E-7b5

A7sus4

D7sus4



(MED.)

ARISE, HER EYES

- STEVE SWALLOW



Handwritten musical score on six staves. The notation includes various chords and musical symbols:

- Staff 1: $Bb9/F$, $F07$, Bb/F . Includes a triplet of eighth notes at the end.
- Staff 2: $G-7b5$, $C7b5(b9)$, F , $Fmaj7$. Includes a triplet of eighth notes at the end.
- Staff 3: $E07$, $E7$. Includes triplets of eighth notes.
- Staff 4: $A07$, $Aadd9$. Includes triplets of eighth notes.
- Staff 5: $D07$, $D7$. Includes a triplet of eighth notes and a group of four eighth notes.
- Staff 6: $G07$, G , $(D7/G)$. Includes triplets of eighth notes and a final half note.

Below the staves, the text "LAST TIME, RIT." is written, followed by a dashed line and a final bar line.

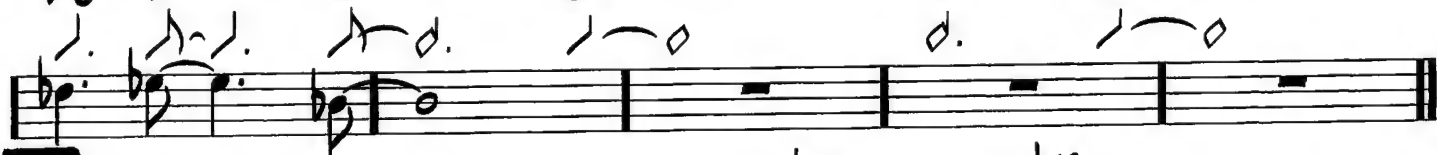
ARMAGEDDON

-WAYNE SHORTER

(JAZZ)
♩ = 120

INTRO

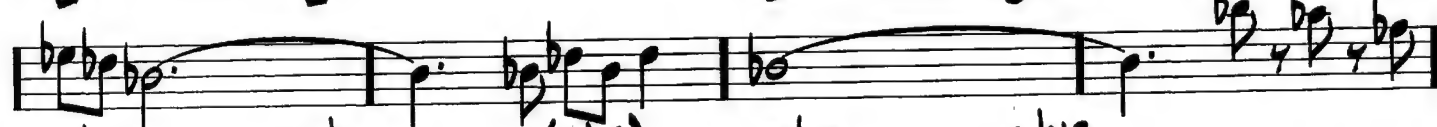
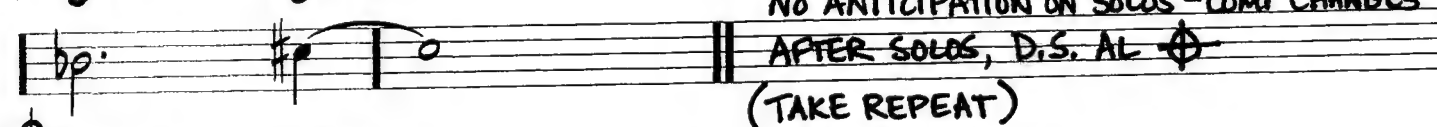
N.C.

E⁷b⁵E^b7D^b7#11G^b/C F⁷#5 B^b-7E⁷b⁵ E^b7 D^b7#11G^b/C F⁷#5 B^b-7G^b13B^b-7 G^b13

HEAD

B^b-7G^b13B^b-7G^b13

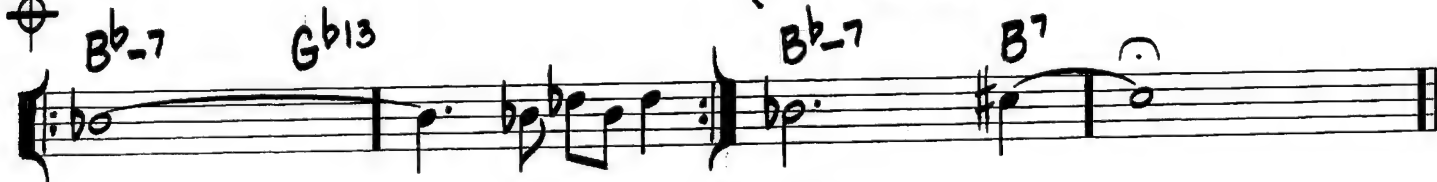
(CONT. RHYTHM SIM.)

E^b7E⁷E^b7G^b13B^b-7A^b-7(D^b7)E^b7G^b13B^b-7G^b13⊕ B^b-7B⁷2. B^b-7B⁹b⁵

NO ANTICIPATION ON SOLOS - COMP CHANGES

AFTER SOLOS, D.S. AL ⊕

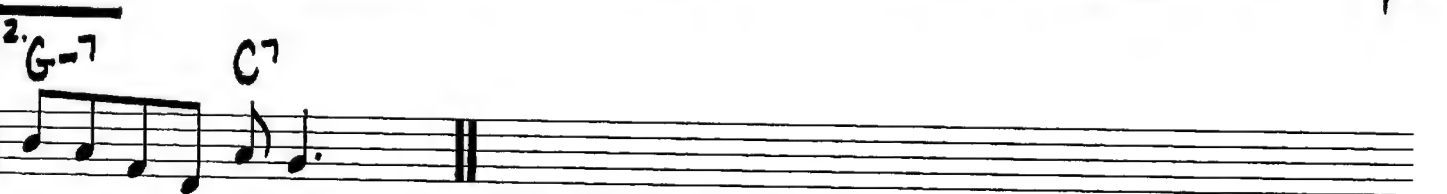
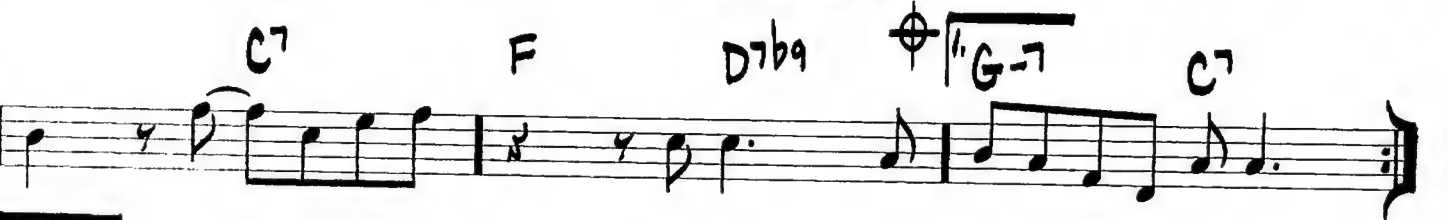
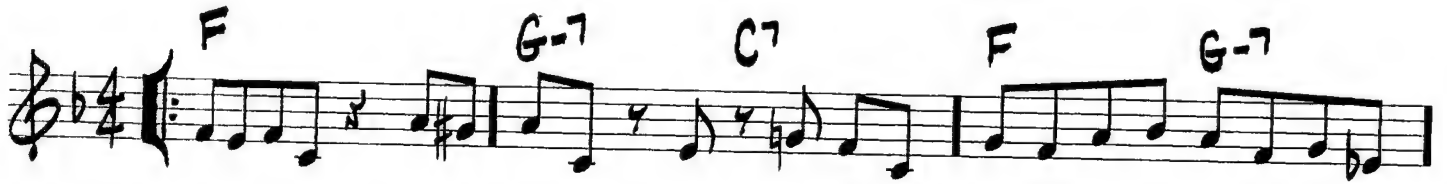
(TAKE REPEAT)

B^b-7G^b13B^b-7B⁷

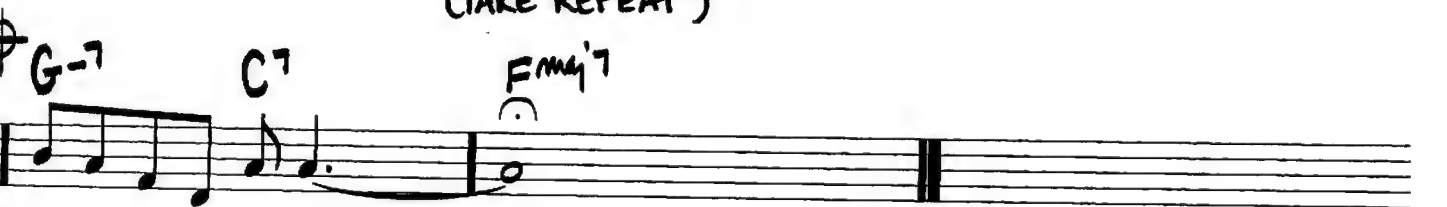
(♩=220)

AU PRIVAVE

-CHARLIE PARKER



AFTER SOLOS, D.C. AL Φ
(TAKE REPEAT)



(BALLAD)

AUTUMN IN NEW YORK

-VERNON DUKE

G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 D7b9
 G-7 A-7 G-7 C7 A-7b5 D7
 G-7 Bb-7 Eb7 Abmaj7 Db7 C-7 G7b9
 C-7 Eb7 Abmaj7 G7b9 Cmaj7 / / A-7 D7b5
 G-7 A-7 G-7 C7 Fmaj7 G-7 A-7 / D7 Db7
 C-7 D-7 Eb-7 F7 Bb-b Ab-7 Gb7
 F-7 C7#5 F-7 E-7 Eb-7 Ab7 Dbmaj7 C7#5 F-7 Ab-7
 G-7 A-7 Bb-b C7b9 F-

(MED. JAZZ)

AUTUMN LEAVES

- JOSEPH KOSMA/
JOHNNY MERCER/
JACQUES PREVERT

Intro → E- B7 x 2

Handwritten musical score for "Autumn Leaves" in G major, 4/4 time. The score consists of 11 staves of music with various jazz chords written above the notes. The key signature has one sharp (F#). The tempo/style is marked "(MED. JAZZ)". The piece starts with an "Intro" leading to an E- chord and B7 chord repeated twice. The main melody is written across 11 staves, with chords including A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7, E-, F#-7b5, B7b9, E-, A-7, D7, Gmaj7, F#-7b5, B7b9, E-7, A7, D-7, G7, F#-7b5, B7b9, and E-. The piece ends with an "outro" leading to a "Canon" and an E- chord.

outro → Canon + E-

40

(MED.)

BEAUTIFUL LOVE

- VICTOR YOUNG/WAYNE KING/EGBERT VAN ALSTYNE/HAVEN GILLESPIE



BEAUTY AND THE BEAST

-WAYNE SHORTER

(MED. FUNK)

F13

Handwritten musical notation for the first system, featuring a treble clef, a 4/4 time signature, and a key signature of one flat (Bb). The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten '2' is above the second measure. A handwritten 'F13' is above the first measure, and a handwritten 'E7#9' is above the second measure.

Handwritten musical notation for the second system, featuring a bass clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten 'A-7' is above the first measure, a handwritten 'B7#9' is above the second measure, a handwritten 'E7#9' is above the third measure, a handwritten 'A-7' is above the fourth measure, a handwritten 'G-7' is above the fifth measure, and a handwritten 'C7#9' is above the sixth measure.

Handwritten musical notation for the third system, featuring a bass clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten 'F-7' is above the first measure, a handwritten 'Eb-7' is above the second measure, a handwritten 'Ab7' is above the third measure, a handwritten 'Dbmaj7' is above the fourth measure, and a handwritten 'C7#9' is above the fifth measure.

Handwritten musical notation for the fourth system, featuring a treble clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten 'F13' is above the first measure, and a handwritten 'E7#9' is above the second measure.

Handwritten musical notation for the fifth system, featuring a bass clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten '2. C7#9' is above the first measure, a handwritten 'B-7' is above the second measure, a handwritten 'E7' is above the third measure, a handwritten 'A-7' is above the fourth measure, a handwritten 'D7' is above the fifth measure, and a handwritten 'G-7b5' is above the sixth measure.

Handwritten musical notation for the sixth system, featuring a bass clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten 'C7#9' is above the first measure, and a handwritten 'F13' is above the second measure.

(SOLOS) F13

Handwritten musical notation for the seventh system, featuring a treble clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten '(OPEN)' is above the first measure, and a handwritten 'AFTER SOLOS, D.S. AL' is above the second measure.

Handwritten musical notation for the eighth system, featuring a bass clef. The notation includes a series of eighth notes and rests, with a double bar line and a repeat sign. A handwritten 'A-7' is above the first measure, a handwritten 'D7' is above the second measure, a handwritten 'G-7b5' is above the third measure, a handwritten 'C7#9' is above the fourth measure, a handwritten 'F13' is above the fifth measure, and a handwritten '(F13)' is above the sixth measure.

(SOLO TO FADE)

42

(BRIGHT BLUES)

BESSIE'S BLUES

-JOHN COLTRANE

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of three flats (Bb, Eb, Ab). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of three flats (Bb, Eb, Ab). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of three flats (Bb, Eb, Ab). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of three flats (Bb, Eb, Ab). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "Bessie's Blues" by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of three flats (Bb, Eb, Ab). The melody is composed of eighth and quarter notes, with some measures containing ties. Chord symbols are written above the staff: Eb7, Ab7, Eb7, Ab7, Eb7, Bb7, Ab7, and Eb7. The score ends with a double bar line and a repeat sign.

(BALLAD)

BEWITCHED

-RICHARD RODGERS/

LORENZ HART

Handwritten musical score for "Bewitched" in 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

Chords and musical notation across the staves:

- Staff 1: C^{maj7} , $C\#o7$, $D-7$, $D\#o7$, C/E , $E7$, F^{maj7} , $F\#o7$
- Staff 2: C/G , $E\flat o7$, $D-7$, $G7$, $A7b9$, $D-7$, $G7$
- Staff 3: $D-7$, $G-7$, $C7$, F^{maj7} , $E-7b5$, $A7b9$, $D-$, $D-(maj7)$, $D-7$, $D-6$
- Staff 4: $A-$, $A-(maj7)$, $A-7$, $A-6$, $D-7$, $G7$, $D-7$, $G7$
- Staff 5: $E-7$, $E\flat o7$, $D-7$, $G7$, C^{maj7} , $C\#o7$, $D-7$, $D\#o7$
- Staff 6: C/E , $E7$, F^{maj7} , $F\#o7$, C/G , $E\flat o7$, $D-7$, $G7$
- Staff 7: $C6$, $(A-7$, $D-7$, $G7)$

The score ends with a "FINE" marking on the eighth staff.

FINE

44

(MED. SLOW)

BIG NICK

-JOHN COLTRANE

Handwritten musical score for "Big Nick" by John Coltrane. The score is in 4/4 time, key of G major. It consists of four staves of music. The first staff has measures 1-3 with chords Gmaj7, E-7, A-7, D7, Gmaj7, and E-7. The second staff has measures 4-6 with chords A-7, D7, G, G7/B, C, and C#o7. The third staff has measures 7-9 with chords G/D, E7, A-7 (trumpet), D7, A-7 (trumpet), and D7. The fourth staff has measure 10 with a G chord and a triplet. The score ends with a double bar line.

SOLOS - TAKE 1st ENDING ONLY

(SLOW BLUES)

BLACK COFFEE

45
-PAUL FRANCIS WEBSTER/
SONNY BURKE

Handwritten musical score for "Black Coffee" in F major, 4/4 time. The score consists of 11 staves of music. Chords are written above the staff, and some measures contain triplets or other musical notations.

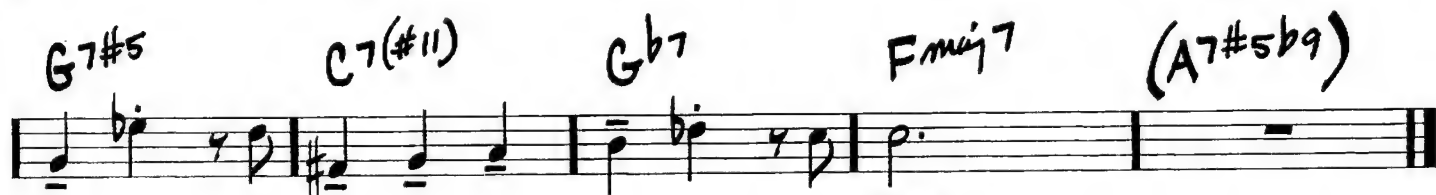
Chords and musical notations across the staves:

- Staff 1: F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9
- Staff 2: F7#9, B13, Bb9, F7#9, Gb7#9, F7#9, D7#9
- Staff 3: G-7, G-7/C, 1. F7#9, D7#9, G-7, C7#9, 2. F7#9, Gb7#9
- Staff 4: F, B7b5, Bb-7, Eb7, F-, G-7b5, C7b9, Fmaj7
- Staff 5: Ab-7, Db7, Gbmaj7, Eb-7, Ab-7, Db7, G-7, C7
- Staff 6: F7#9, Gb7#9, F7#9, Gb7#9, F7#9, Gb7#9, F7#9, B13
- Staff 7: Bb9, Fmaj7, G-7, A-7, Ab7
- Staff 8: G-7, G-7/C, F7#9, Gb7#9, F7#9, (Gb7#9)

(MED. UPSWING)

BLACK DIAMOND

- MILTON SEALEY



FINE

(JAZZ WALTZ)
♩ = 130

BLACK NARCISSUS

-JOE HENDERSON

Handwritten musical score for "Black Narcissus" by Joe Henderson. The score is written on six staves in treble clef with a 3/4 time signature. It includes various chords and melodic lines. Chords are written above the staves: Ab-7, Bb-7/Ab, Ab-7, Bb-7/Ab, Ab-7, Bb-7/Ab, F#-7, G#-7/F#, F#-7, G#-7/F#, F#-7, G#-7/F#, F#-7, A maj7b5, Eb maj7b5, F maj7b5, Bb maj7b5, C maj7b5, Eb maj7b5, F maj7b5, Bb maj7b5, G maj7b5, Ab maj7b5, Bb maj7b5, C maj7b5. Melodic lines include eighth and quarter notes, some with triplets. The piece ends with a double bar line and a repeat sign.

FINE
REPEAT HEAD IN/OUT

(MED-UP
JAZZ)

BLACK NILE

-WAYNE SHORTER

INTRO

C-7/F

Gbmaj7

Eb-7

F-7

Bbmaj7

Handwritten musical notation for the Intro section, measures 1-4. The notation is on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: Bb4, F4, Bb4, G4, F4, E4, D4, C4. Chords written below the staff are: Bb7, Ebmaj7, Eb-7, and A7#5(#9).

HEAD

Handwritten musical notation for the Head section, measures 1-16. The notation is on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The notes are: D4, Bb4, A4, G4, F4, E4, D4, C4. Chords written below the staff are: D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, A7#5, D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, D7#5(#9), G-7, C7, F-7, Bb7, Ebmaj7, G-7, C7, F-7, Bb7, Ebmaj7, A7#5(#9), D-7, Eb7, D-7, C-7, F7#5, Bbmaj7, A7#5, D-7, (A7#5).

FINE

BLACK ORPHEUS

- LUIZ BONFÁ

(BOSSA)

A- B-7b5 E7b9 A- B-7b5 E7b9

A- D-7 G7 Cmaj7 C#o7

D-7 G7 Cb Fmaj7

B-7b5 E7b9 A- B-7b5 E7b9

A- B-7b5 E7b9 A- B-7b5 E7b9

E-7b5 A7b9 D-

D- D7/C B-7b5 E7b9 A- A7/G Fmaj7

B-7b5 E7b9 A- B-7b5 E7b9

A- (with a circle around the A) B-7b5 E7b9

A- D-7 A-7 D-7 A-7 D-7 E-7

A-

AFTER SOLOS, D.C. AL

(MED. UP BOSSA)

BLUE BOSSA

- KENNY DURHAM

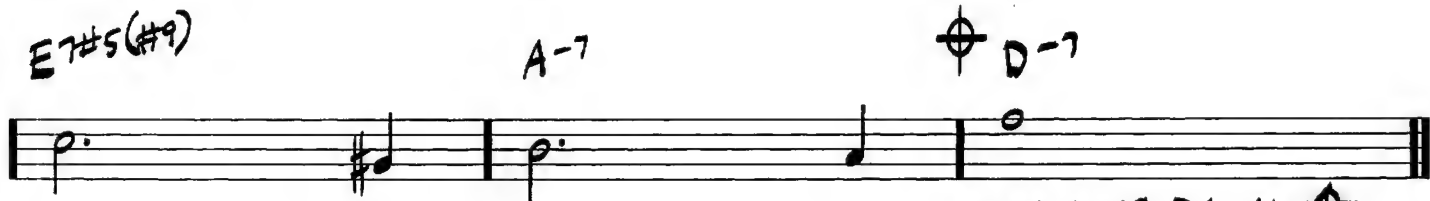
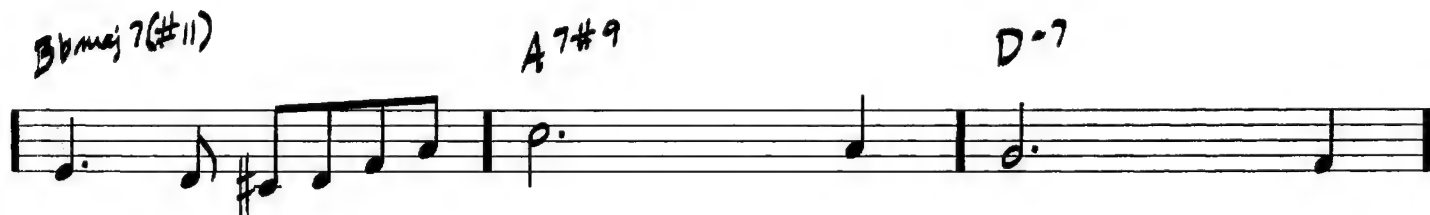
Handwritten musical score for "Blue Bossa" by Kenny Durham. The score is written on ten staves in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notation includes various chords and melodic lines. Chords are labeled above the staves: C-, F-7, Bb7, D-7b5, G7#5(#9), C-, Eb-7, Ab7, Db maj7, D-7b5, G7#5(#9), C- (with a circle around the C), D-7b5, G7#5, C- (with a circle around the C), A7#9, D-7b5, G7#5(#9), C-, A7#9, D-7b5, G7#5, and C-. The score includes a repeat sign at the beginning and end of the first system, and a double bar line at the end of the second system. A note at the end of the second system says "PLAY HEAD TWICE AFTER SOLOS, D.S. AL."

(BALLAD)

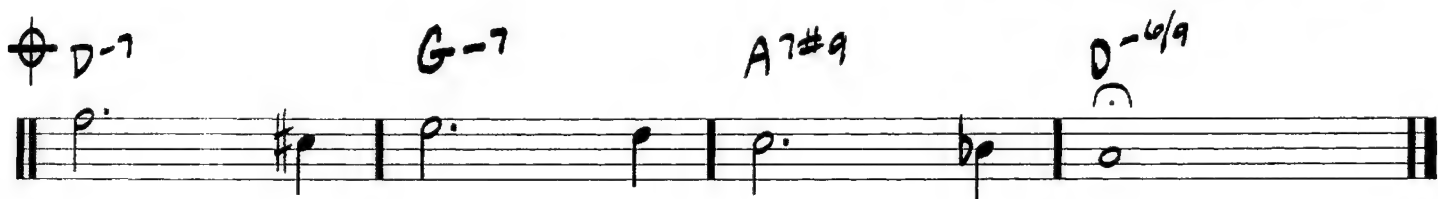
BLUE IN GREEN

-MILES DAVIS

51



AFTER SOLOS, D.C. AL



(MED. BLUES)

BLUE MONK

-THELONIOUS MONK

Handwritten musical score for 'Blue Monk' by Thelonious Monk. The score is written on four staves in G-flat major (three flats) and 4/4 time. The key signature is G-flat major (three flats). The tempo/style is marked '(MED. BLUES)'. The title 'BLUE MONK' is underlined, and the composer 'THELONIOUS MONK' is noted to the right. The score includes various musical notations: eighth and sixteenth notes, rests, and triplets. Chord symbols are written above the staff: Bb, Eb, Bb, Bb7, Eb, F7, and Bb. The piece concludes with a double bar line.

THE BLUE ROOM

-RICHARD RODGERS/
LORENZ HART

(MED.)

Handwritten musical score for "The Blue Room" in 4/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked "(MED.)". The melody is written in a simple, accessible style, with many notes beamed together. Chords are written above the staff, often with a slash indicating a change or a specific voicing. The score is divided into two systems, each with four staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score ends with a double bar line and the word "FINE".

Chords and notation details:

- Measure 1: F^b D⁻⁷ G⁻⁷ C⁷ F^{maj7} D⁻⁷ G⁻⁷ C⁷
- Measure 2: C⁻⁷ F⁷ B^bmaj⁷ E^b9
- Measure 3: 1. D⁻⁷ G⁷ G⁻⁷ C⁷
- Measure 4: 2. F^b / G⁻⁷ C⁷ F^b G⁻⁷ C⁷
- Measure 5: F^b B^b7 A⁻⁷ D⁷ G⁻⁷ C⁷ G⁻⁷ C⁷
- Measure 6: D⁻⁷ G⁷ G⁻⁷ C⁷ F^b D⁻⁷ G⁻⁷ C⁷
- Measure 7: F^{maj7} D⁻⁷ G⁻⁷ C⁷ C⁻⁷ F⁷ B^bmaj⁷ E^b9
- Measure 8: F^b / G⁻⁷ C⁷ F^b (G⁻⁷ C⁷)

FINE

BLUE TRAIN (BLUE TRANE)

-JOHN COLTRANE

(MED.)

Handwritten musical score for "Blue Train" (also known as "Blue Trane") by John Coltrane. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with a repeat sign at the end of the first phrase. Chord symbols are written above the staff: Eb7#9, Ab7(#11), Bb7#9, and Eb7#9. The piece concludes with a double bar line and the word "FINE".

(MED. SWING)

BLUES FOR ALICE

Handwritten musical score for "Blues for Alice" by Charlie Parker. The score is written on four staves in 4/4 time with a key signature of one flat (Bb). The tempo is marked "(MED. SWING)". The first staff contains measures 1-4 with chords F6, E-7, A7(b9), D-7, and G7. The second staff contains measures 5-8 with chords C-7, F7, Bb7, Bb-7, and Eb7. The third staff contains measures 9-12 with chords A-7, D7, Ab-7, Db7, and G-7. The fourth staff contains measures 13-16 with chords C7, A-7, D-7, G-7, and C7. The score includes various musical notations such as eighth notes, quarter notes, and triplet markings.

(MED. JAZZ
WALTZ)**BLUESETTE**-JEAN THIELEMANS/
NORMAN GIMBEL

Handwritten musical score for "Blue Sette" in 3/4 time. The score consists of eight staves of music. The key signature is one flat (Bb). The tempo/style is marked as "MED. JAZZ WALTZ". The title "BLUESETTE" is written in large, bold, underlined letters. The composers are listed as "JEAN THIELEMANS / NORMAN GIMBEL".

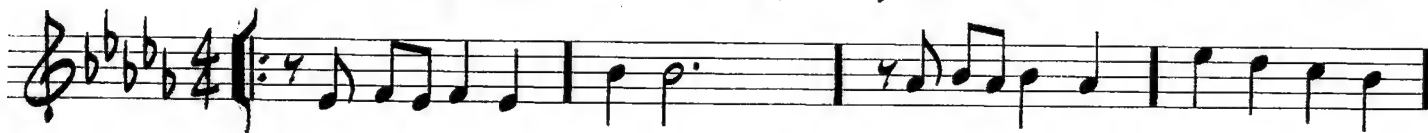
The chords and melodic lines are as follows:

- Staff 1: Chords: Bbmaj7, A-7b5, D7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 2: Chords: G-7, C7, F-7, Bb7, Ebmaj7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 3: Chords: Eb-7, Ab7, Dbmaj7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 4: Chords: Db-7, Gb7, Cbmaj7, C-7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 5: Chords: F7, D-7, Db7, C-7, F7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 6: Chords: D-7, G7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 7: Chords: C-7, F7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.
- Staff 8: Chords: Bbb, (G-7), C-7, F7. Melody: Quarter notes Bb, A, G, F, E, D, C, Bb.

(BALLAD)

BODY AND SOUL- JOHN GREEN / EDWARD HEYMAN /
ROBERT SOUR / FRANK EYTON

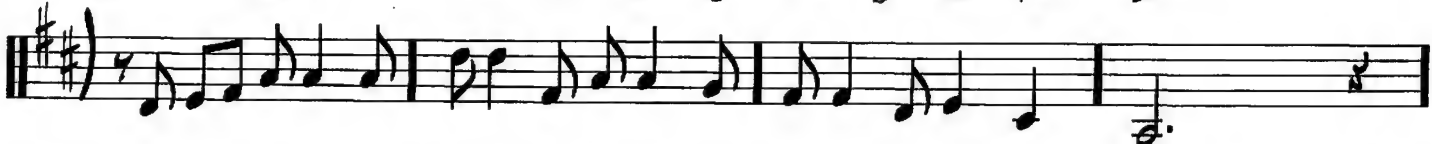
Eb-7 Bb7b9 Eb-7 Ab7 Dbmaj7 Gb7 F-7 Eo7



Eb-7 C-7b5 F7 Bb-7 Eb-7 Ab7 1. Db6 Bb7b9 2. Db6 / E-7 A7



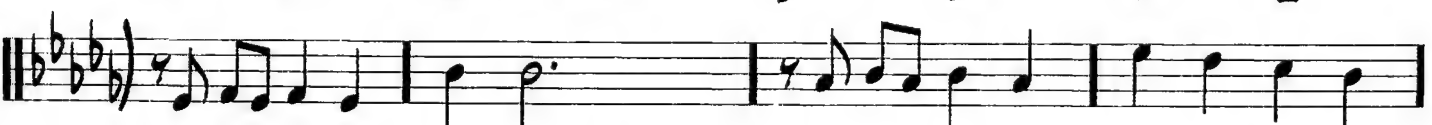
Dmaj7 E-7 D/F# / G-7 C7 F#-7 B-7 E-7 A7 Dmaj7



D-7 G7 Cmaj7 Eb07 D-7 G7 C7 B7 Bb7,



Eb-7 Bb7b9 Eb-7 Ab7 Dbmaj7 Gb7 F-7 Eo7



Eb-7 C-7b5 F7 Bb-7 Eb-7 Ab7 Db6 (Bb7b9)



FINE

BOP LICITY

(BE BOP LIVES)

-MILES DAVIS/GIL EVANS

(MED. BOP)

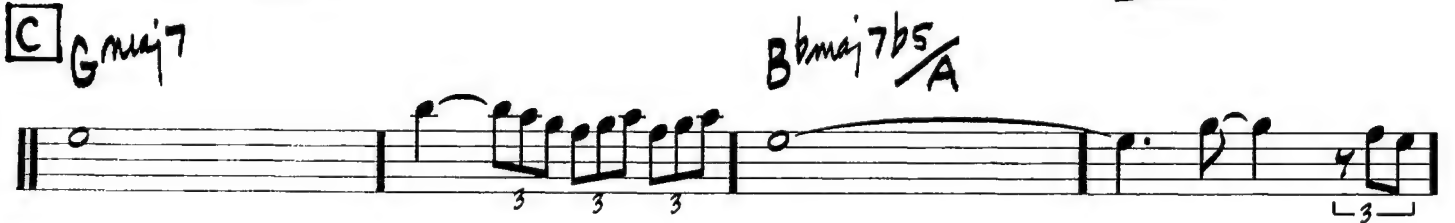
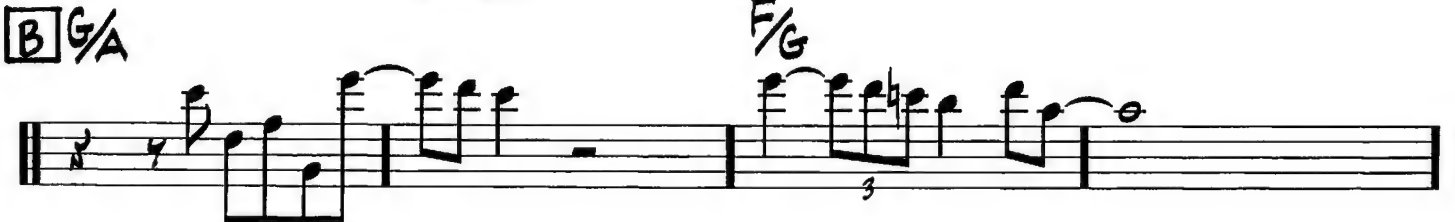
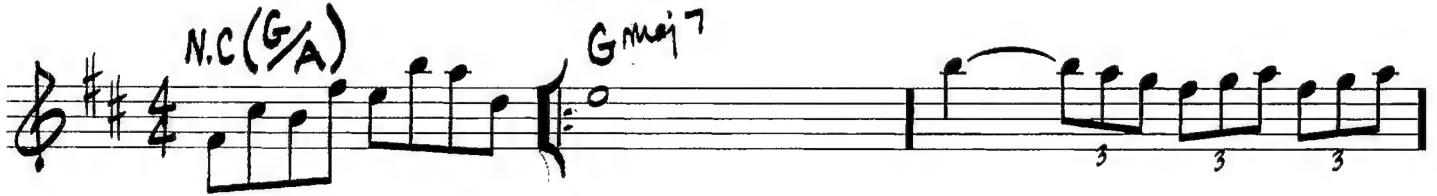
Handwritten musical score for "BOP LICITY (BE BOP LIVES)" by Miles Davis/Gil Evans. The score is in 4/4 time, key of B-flat major, and tempo of Med. Bop. It consists of six staves of music with various chords and melodic lines. The chords are: G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5, Bbmaj7, G-7/C, G-7, C7sus4, 1. Fmaj7 (#11), 2. Fmaj7 (#11), C-7, F7#5, C-7, B7, Bbmaj7, Bb-7, Eb7#5, Bb-7, A7, Abmaj7, Ab-7, G-7, C7, G-7, Fmaj7, G-7, C7, Fmaj7, C-7, F7#5, Bbmaj7, G-7/C, G-7, C7sus4, Fmaj7 (#11). The score ends with "FINE".

(♩ = 166
EVEN 8ths)

BRIGHT SIZE LIFE

-PAT METHENY

[A] %



D.S. FOR SOLOS

60

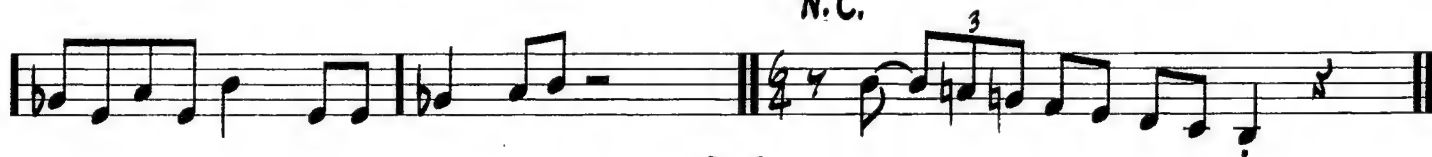
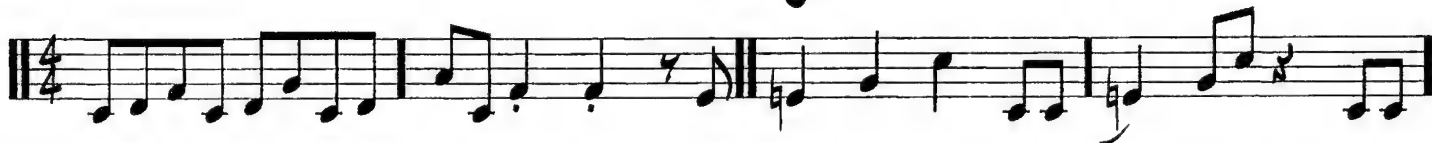
(MED. UP)

BROAD WAY BLUES

-ORNETTE COLEMAN

A $E\flat 7$ 

N.C.

**B** $C 7$ 

N.C.

 $A\flat$ PEDAL

FINE

REPEAT HEAD IN/OUT

BROADWAY

- BILL BYRD / TEDDY MCRAE / HENRI WOODS

(UP)

E^b6A^b7

F-7

B^b71. E^b6

F-7

B^b72. E^b6B^b-7E^b7A^bma7A^b-7D^b7G^bma7

F-7

B^b7E^b6A^b7

F-7

B^b7E^b6

(BALLAD)

BUT BEAUTIFUL - JIMMY VAN HEUSEN / JOHNNY BURKE

Gmaj7 B-7b5 E7b9 A-7
 C#-7b5 F#7b9 Gmaj7 B-7b5 E1 A7
 D7 D7/C B-7 E-7 A-7 D7 Gmaj7
 E-7 A7 A-7/B D7
 2nd A7 D7 D7/C B-7 E-7
 A-7 F#-7b5 B7 E-7 F7 B-7 Bb7 A-7 D7
 G6 (A-7 D7)

FINE

BUTTERFLY

- HERBIE HANCOCK /
BENNIE MAULPIN

(MED. FUNK)

INTRO

1.-3.

4.

A-7 N.C.

A-7 N.C.

(MELODY)

A

F-7

A-7

F-7

D-7

F-7

A-7

F-7

D-7

Bb7(#11)

N.C.
(DRUMS)

F-7

B Abmaj7
Bb

Abmaj7#5
Bb

Abmaj7
Bb

Bb13

Bb-7

Eb7#9

Ab7sus4

C

F-7

A-7 N.C.

FINE

F-7

A-7 N.C.

F-7

A-7 N.C.

F-7

A-7 N.C.

[OPEN SOLDS ON F-7]

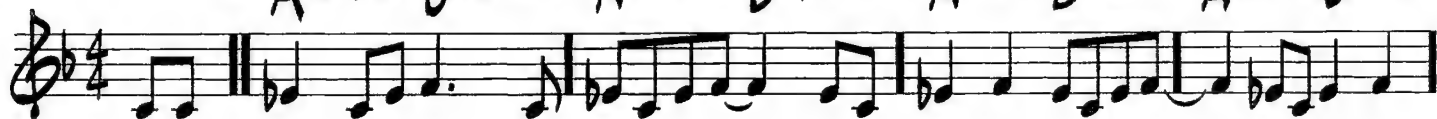
AFTER SOLDS, D.C. AL FINE
(TAKE REPEAT)

BYRD LIKE

-FREDDIE HUBBARD

(FAST JAZZ)

[A] A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9 A-7b5 D7#9

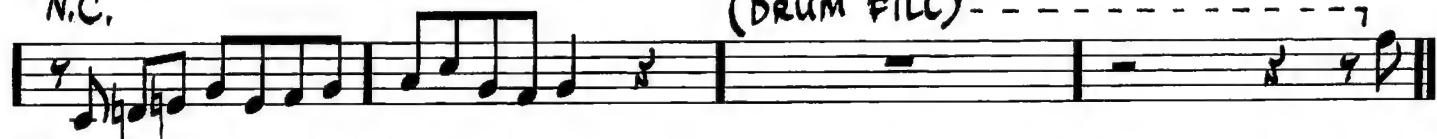


G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 G-7b5 C7#9 F



N.C.

(DRUM FILL)



[B] Sx

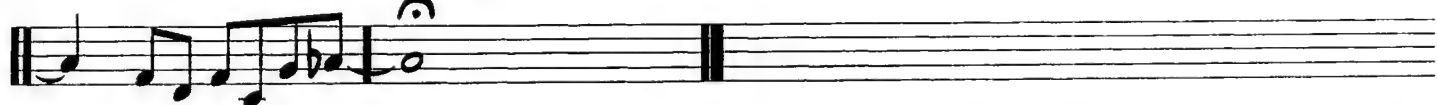


[SOLO OVER F BLUES]

AFTER SOLOS, D.S. AL
(TAKE REPEAT)

F7

F7#9



C'EST SI BON

(IT'S SO GOOD)

- HENRI BETTI/JERRY SEELEN/
ANDRE HORNEZ

(MED.)

Handwritten musical score for "C'EST SI BON (IT'S SO GOOD)". The score is written in Bb major (two flats) and 4/4 time. It consists of ten staves of music. The chords are written in a handwritten style above the notes. The key signature is Bb major (two flats). The tempo is marked (MED.).

Chords and notes across the staves:

- Staff 1: C-7, F7, Bbmaj7 Ebmaj7
- Staff 2: D-7 G7 C-7 F7 Bb6 Eb7
- Staff 3: D-7b5 G7b9 F7 Bb6 Ab-7 Db7
- Staff 4: Gbmaj7 Eb-7 Ab-7 Db7 Gbmaj7
- Staff 5: G-7 C7 C-7 F7 / D-7 Db-7
- Staff 6: C-7 F7 Bbmaj7 Ebmaj7 D-7 G7
- Staff 7: C-7 F7 D-7b5 G7b9
- Staff 8: C-7 Eb-6 Bbmaj7
- Staff 9: Db-7 Gb7 C-7 F7 Bb6 (C-7 F7)
- Staff 10: (C-7 F7)

CALL ME

-TONY HATCH

(MED.)

Handwritten musical score for "CALL ME" by Tony Hatch. The score is in 4/4 time and consists of 16 staves of music. The key signature has one flat (Bb). The melody is written on a treble clef staff. Chords are written above the staff. The piece ends with a double bar line and the word "FINE".

Chords and measures:

- Staff 1: Cmaj7 (4 measures)
- Staff 2: C-7 (4 measures)
- Staff 3: F7 (4 measures)
- Staff 4: Bbmaj7 (4 measures)
- Staff 5: Bb-7 (4 measures)
- Staff 6: Eb7 (4 measures)
- Staff 7: Abmaj7 (4 measures)
- Staff 8: F-7 (4 measures)
- Staff 9: Abmaj7 (4 measures)
- Staff 10: F-7 (4 measures)
- Staff 11: Abmaj7 (4 measures)
- Staff 12: F-7 (4 measures)
- Staff 13: Cmaj7 (4 measures)
- Staff 14: D-7 G7 (4 measures)
- Staff 15: E-7 A7b9 (4 measures)
- Staff 16: D-7 G7 (4 measures)
- Staff 17: Cmaj7 (4 measures)
- Staff 18: E-7 A7b9 (4 measures)
- Staff 19: D-7 G7 (4 measures)
- Staff 20: D-7 G7 (4 measures)
- Staff 21: Cmaj7 (4 measures)
- Staff 22: D-7 G7 (4 measures)
- Staff 23: Cmaj7 (4 measures)
- Staff 24: C-7 (4 measures)
- Staff 25: F7 (4 measures)
- Staff 26: Bbmaj7 (4 measures)
- Staff 27: Bb-7 (4 measures)
- Staff 28: Eb7 (4 measures)
- Staff 29: Abmaj7 (4 measures)
- Staff 30: F-7 (4 measures)
- Staff 31: Abmaj7 (4 measures)
- Staff 32: F-7 (4 measures)
- Staff 33: Abmaj7 (4 measures)
- Staff 34: F-7 (4 measures)
- Staff 35: Cmaj7 (4 measures)
- Staff 36: (D-7 G7) (4 measures)
- Staff 37: FINE

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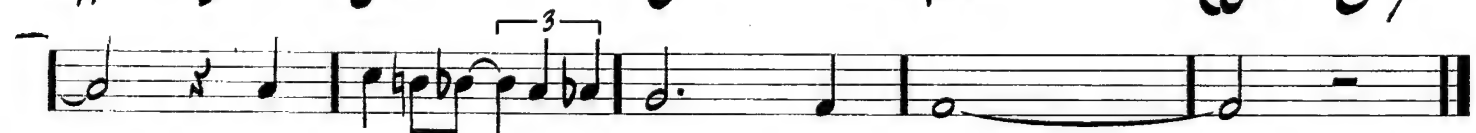
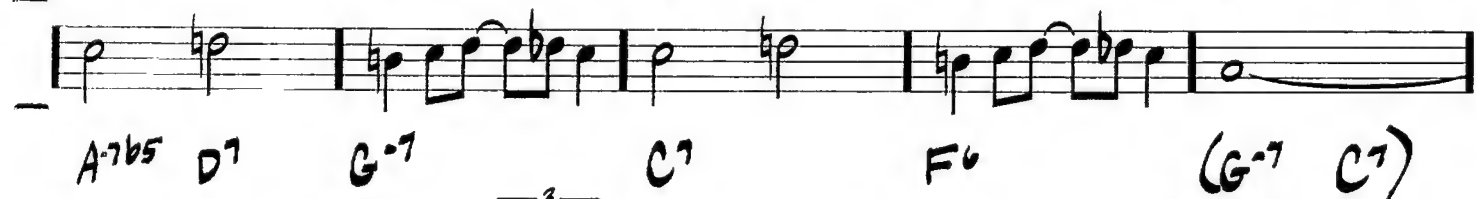
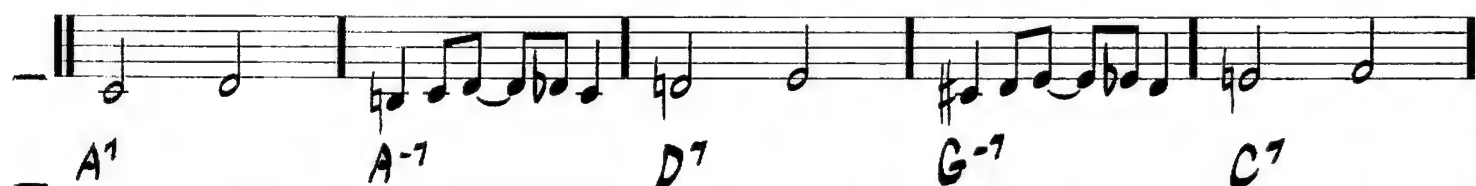
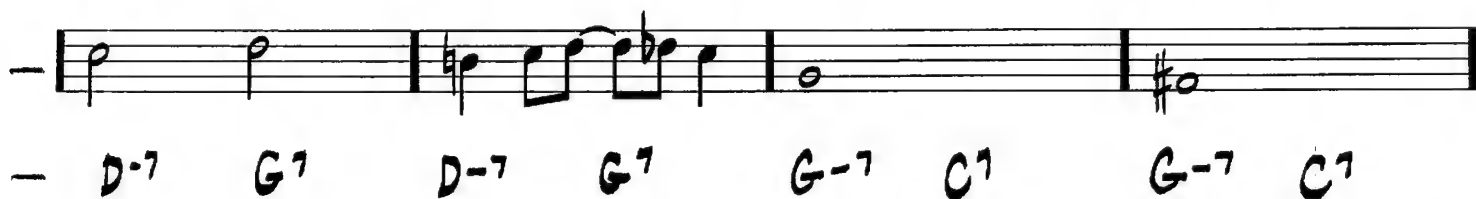
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(MED.)

CALL ME IRRESPONSIBLE

-JAMES VAN HENSEN/SAMMY CAHN

F F^b F[#]07G-7 G-6 G[#]07

(BALLAD
OR MED.)

CAN'T HELP LOVIN' DAT MAN

-JEROME KERN/OSCAR HAMMERSTEIN II

Handwritten musical score for "CAN'T HELP LOVIN' DAT MAN" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines.

Chords and notation across the staves:

- Staff 1: Ebmaj7, C-7, F-7, Bb7, Ebmaj7, Bb-7, Eb7, Abmaj7, Db7
- Staff 2: G-7, C-7, B7, Bb7#5, Bb7, 1. Eb6, C-7, F-7, Bb7
- Staff 3: 2. Eb6, Bb-7, Eb7, Ab6, A#7
- Staff 4: Eb/Bb, C7, F7, F#b7, G-7, C7b9, F-7, F7
- Staff 5: F-7/Bb, Bb7, Ebmaj7, C-7, F-7, Bb7
- Staff 6: Ebmaj7, Bb-7, Eb7, Abmaj7, Db7, G-7, C-7, B7, Bb7#5, Bb7
- Staff 7: Eb6, (C-7, F-7, Bb7)

(BALLAD)

CENTRAL PARK WEST

-JOHN COLTRANE

C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 Bb-7 Eb7 Abmaj7 G-7 C7

Fmaj7 C#-7 F#7 Bmaj7 E-7 A7 Dmaj7 C#-7 F#7 Bmaj7

C#-7/B Bmaj7 C#-7/B C#-7 F#7 (ENDING) Bmaj7

(SAMBA)
♩ = 116

CAPTAIN MARVEL

-CHICK COREA

Handwritten musical score for "Captain Marvel" by Chick Corea, featuring guitar chords and notation.

Chords and Notation:

- Staff 1:** A- (4 measures), E- (2 measures, marked with a double bar line and repeat sign).
- Staff 2:** B- (4 measures), F#- (4 measures).
- Staff 3:** Bb- (4 measures), Bb/Ab (4 measures), G-7b5 (4 measures), C7b9 (4 measures).
- Staff 4:** Dbmaj7 (4 measures), Gbmaj7b5 (4 measures), C-7/F (4 measures), F7 (4 measures).
- Staff 5:** Bbmaj7 (4 measures), Ebmaj7b5 (4 measures).
- Staff 6:** Bbmaj7/D (4 measures), Db7 (4 measures), C-7 (4 measures), F7 - - F#07 (4 measures).
- Staff 7:** G- (4 measures), Ab (4 measures).

D-7

E^bmaj7

E-7b5

E^bmaj7



D-7

D^b7(#11)

C-7

C-7/F



G- F

E^b F

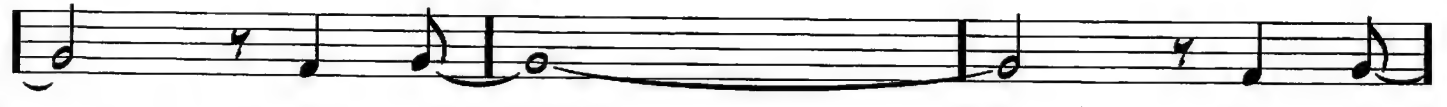
G- F

⊕ E^b F



2.
E^b

G-



F- (maj7)
G

D-7
G



Fmaj7



D.S. AL ⊕

⊕ E^bmaj7

E-

C-7/F



N.C.

F G-



(MED. BOSSA)

CEORA

- LEE MORGAN

A $A\flat maj7$ $B\flat-7$ $E\flat7$ $A\flat maj7$ $E\flat-7$ $A\flat7$

x PLAY CUE 2nd TIME ONLY

$D\flat maj7$ $D-7$ $G7$ $C-7$ $F7(\sharp9)$

$B\flat-7$ $E\flat7$ $C-7$ $F7$ $[3]$

$D-7$ $G7$ $C-7$ $F7$ $B\flat-7$ $E\flat7$

B $A\flat maj7$ $B\flat-7$ $E\flat7$ $A\flat maj7$ $E\flat-7$ $A\flat7$

$D\flat maj7$ $D-7$ $G7$ $C-7$ $F7(\sharp9)$

$B\flat-7$ $E\flat7$ $C-7\flat5$ $F7(\sharp9)$ $[3]$ $[3]$

$B\flat-7$ $E\flat7$ $A\flat maj7$ $B\flat-7$ $E\flat7$ $[3]$

$A\flat maj7$ $B\flat-7$ $E\flat7$ (3x's) $A\flat maj7$ **SOLO** **A** **B**

AFTER SOLOS, D.C. AL \oplus

RIT. (LAST TIME)

CHELSEA BELLS

- STEVE SWALLOW

(SLOW)

Handwritten musical score for "Chelsea Bells" by Steve Swallow. The score is written on six staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The third staff is in bass clef. The fourth staff is in treble clef. The fifth staff is in bass clef. The sixth staff is in bass clef. The score includes various chords and melodic lines. Chords are written above the notes. The key signature has one flat (Bb). The tempo is marked "(SLOW)".

Chords and notes visible in the score:

- Staff 1: Db/Ab , B^7/A , Bb , B^7aug^4 , Ab^7/Gb , $\text{C}\sharp/\text{E}$
- Staff 2: $\text{Amaj}^7\sharp\parallel$ $\text{D}\sharp$, $\text{Dmaj}^7\sharp\parallel$ $\text{G}\sharp$
- Staff 3: Ab^7/Gb , $\text{B}^7\text{aug}^4/\text{Gb}$, Db/F , $\text{Eb}-7$, $\text{Bb}-7$, $\text{Eb}-$
- Staff 4: $\text{Ab}-7$, Db , B^7aug^4 , $\text{Bbmaj}^7\sharp\parallel$
- Staff 5: $\text{A}-7$, $\text{E}-7$, $\text{B}-$, $\text{B}^7\text{aug}^4/\text{F}\sharp$
- Staff 6: A^7/G , B^7/A

(MED.
BOSSA)

CHEGA DE SAUDADE (NO MORE BLUES)

- ANTONIO CARLOS JOBIM/VINICIUS DE MORAES

D- D-7/C E7/B E7
 E-7b5 A7b9 D- E-7b5 A7b9
 D- B-7b5 E7 A-7
 Bbmaj7 A7b9
 D- D-7/C E7/B E7
 E-7b5 A7b9 D- D7b9
 G- G-7/F A7/E A7 D- D-7/C
 B-7b5 Bb-6 D- A7
 Dmaj7 B7#5/D# E-7

A7sus4 A7 D07 Dmaj7

F#-7 F07 E-7

E7 E-7b5 A7

Dmaj7 Dmaj7/C# B-7 E7

F#7 B-7 Bb-7 A-7 D7b9

Gmaj7 G-7 F#-7 B7 B7#5

E7 E-7 A7sus4/G F#-7 B7#5

E7 E-7 A7sus4 D6 (A7#5)

Empty musical staff

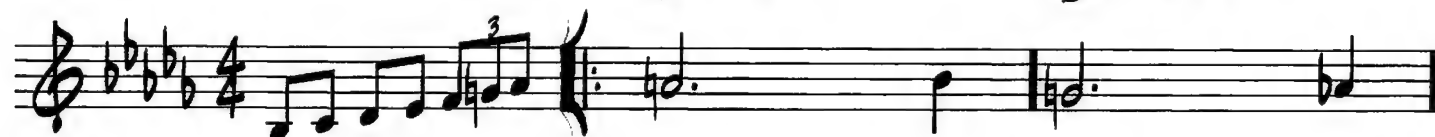
(BALLAD)

CHELSEA BRIDGE

-BILLY STRAYHORN

Eb7(#11)

Db7(#11)



Eb7

Db7

Bb7

Eb-7

Ab7



Db6

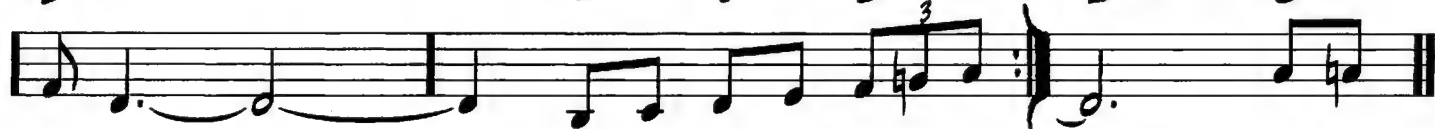
1. / C7

B7

Bb7

2. / Db7

B7



F#-7

B7

Ab-7

G01

F#-7

F7

B-7/E

E7



Amaj7

/ A-7

D7

Gmaj7

G-7

Db7

C7

B7

Bb7



Eb7(#11)

Db7(#11)

Eb7

Db7

Bb7



Eb-7

Ab7

Db6

(C7 B7 Bb7)



FINE

CHEROKEE

(INDIAN LOVE SONG)

-RAY NOBLE

(FAST)

Handwritten musical score for "CHEROKEE (INDIAN LOVE SONG)" by Ray Noble. The score is in B-flat major, 4/4 time, and consists of 16 measures. The chords and melodic lines are as follows:

- Measure 1: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7
- Measure 2: Ab9, Bb6, D-7
- Measure 3: C7, 1. C-7, D-7, G7b9, C-7
- Measure 4: F7#5, 2. C-7, F7, Bb6
- Measure 5: C#-7, F#7, Bbmaj7
- Measure 6: B-7, E7, Amaj7, Ab
- Measure 7: A-7, D7, Gbmaj7
- Measure 8: G-7, C7, C-7, F7#5
- Measure 9: Bbmaj7, F7#5, F-7, Bb7, Ebmaj7
- Measure 10: Ab9, Bb6, D-7
- Measure 11: C7, C-7, F7, Bb6, (C-7 F7#5)
- Measure 12: FINE

(BOBBA)

CHERRY PINK AND APPLE BLOSSOM WHITE

-LOUI GUY / JACQUE LARUE / MACK DAVID

Handwritten musical score for the instrumental piece "Cherry Pink and Apple Blossom White" by Louis Guy, Jacques Larue, and Mack David. The score is written in 4/4 time and features a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, while the bass clef contains a steady eighth-note accompaniment. Chords are indicated by handwritten labels above the staff.

Chords:

- Staff 1:** Ebmaj7, F-7, Bb7
- Staff 2:** Eb7, F-7, Bb7
- Staff 3:** Eb6 (first ending), Eb6 (second ending), Bb7, Eb6
- Staff 4:** Bb7, Eb6, Bb7, Eb6
- Staff 5:** F-7, Bb7, Ebmaj7, Eb7
- Staff 6:** F-7, Bb7, Eb6

(BALLAD)

A CHILD IS BORN

-THAD JONES

Handwritten musical score for "A CHILD IS BORN" by Thad Jones. The score is written on ten staves in 3/4 time, featuring a key signature of two flats (Bb and Eb). The notation includes various chords and melodic lines. The first staff begins with a treble clef and a key signature change to two flats. The score includes a variety of chord voicings such as Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, G-7, D7b9, G-7, D7b9, G-7, C7, C-9/F, F7, Bbmaj7, Eb-6/Bb, Bbmaj7, Eb-6/Bb, Bbmaj7, D7#5(#9), Ebmaj7, Ab9, C-7b5/Gb, Bbmaj7/F, Eb-6/Gb, G-7, C7, C-9/F, F7, and Bbmaj7. The score concludes with a double bar line and the text "AFTER SOLDS, D.C. AL" followed by a double bar line and a circled cross symbol.

(FAST)

CHIPPY

- ORNETTE COLEMAN

INTRO

F N.C. (PLAY 3x)

[A] F^{min}7 G-7 A-7 G-7 E^b7 D7 G-7^{b5} C7

F7 B^b7 B^o7 F⁷/C D7(#9) G-7 C7

2. G-7 C7 **[B]** F7 B^b7

G7 C7

[A] F^{min}7 G-7 A-7 G-7 E^b7 D7 G-7^{b5} C7

F7 B^b7 B^o7 F⁷/C D7(#9) G-7 C7 (F)

FINE

D.S. FOR SOLOS **[A][A][B][A]**
 AFTER SOLOS, D.S. AL FINE
 (TAKE REPEAT)

(LATIN BLUES)

CHITLINS CON CARNE

INTRO N.C.



S: C7#9



F7

C7#9



G7

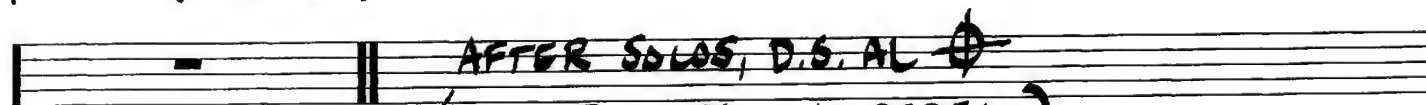
F7

C7#9



2.

(TO SOLOS)



(PLAY PICKUPS, NO REPEAT)

G7

F7

C7#9

REPEAT AND FADE



(MED. BALLAD)

COME SUNDAY

-DUKE ELLINGTON

Handwritten musical score for "Come Sunday" by Duke Ellington. The score is written on a grand staff with treble and bass clefs. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music consists of six staves of notation. Above the notes, various chords are written in handwritten notation: F7, Eb7, F7, D7#5, G7, C-7, F7, Bb, Eb/Bb, Bb7, Bb6, D7, Eb7, D7, G-7, C7, F7, C-7, F7, Ab7, G7#5, C7, F7#5, F7, Eb7, F7, D7#5, G7, C-7, F7, Bb, Eb/Bb, Bb7, Bb6. The notation includes eighth and quarter notes, rests, and bar lines. The final staff of the piece ends with a double bar line.

(LATIN)

COMO EN VIETNAM

-STEVE SWALLOW

INTRO

Bb-

HEAD

Bb-

Emaj7

E7

A7b9

Eb7

Ab7

Db

Gb7

Eb7

Ab7

Db

Gb7

F7

(ENDING)

Bb-

CON ALMA

-JOHN "DIZZY" GILLESPIE

(LATIN)

INTRO

Handwritten musical notation for the Intro section, featuring a bass clef and a 4/4 time signature. The notation includes a key signature of one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol. The notation includes a key signature change to one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol.

Handwritten musical notation for section A, featuring a treble clef and a 4/4 time signature. The notation includes a key signature of one sharp (F#) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one flat (Bb) indicated by a double bar line and a key signature change symbol. The notation includes a key signature change to one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol.

Handwritten musical notation for section B, featuring a treble clef and a 4/4 time signature. The notation includes a key signature of one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol. The notation includes a key signature change to one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol.

Handwritten musical notation for section A, featuring a treble clef and a 4/4 time signature. The notation includes a key signature of one sharp (F#) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one flat (Bb) indicated by a double bar line and a key signature change symbol. The notation includes a key signature change to one flat (Bb) and a tempo marking of 84. The melody is written in a single staff, with a key signature change to one sharp (F#) indicated by a double bar line and a key signature change symbol.

C C7b9

G^b



Musical staff with notes and triplets. The first staff contains a series of eighth notes with triplets indicated by a '3' over a bracket. The second staff continues the melodic line with more triplets.

F-(mi7)

C7 N.C.

SOLO **A** **A** **B** **A**

PLAY **C** IN/OUT

AFTER SOLOS, D.S. AL

Musical staff with notes and triplets. The first staff contains a series of eighth notes with triplets indicated by a '3' over a bracket. The second staff continues the melodic line with more triplets.

F-(mi7)

Musical staff with notes and triplets. The first staff contains a series of eighth notes with triplets indicated by a '3' over a bracket. The second staff continues the melodic line with more triplets.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

(MED. SWING)

CONCEPTION

BY GEORGE SHEARING

Handwritten musical score for "CONCEPTION" by George Shearing. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Chord symbols are written above the staves, including Eb-7b5, Ab7#5(b9), Dbmaj7 B-7, Amaj7, Ab6 Ab-7, Db7, Gb7, F7, Bb7, A7, Ab7, G7, F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, Dbmaj7, Db6, F#-7, B7#9, Emaj7, F#-7, Ab-7, Db7, G-7, C7, F#-7, B7, E-7, A7, Eb-7b5, Ab7#5(b9), Dbmaj7 B-7, Amaj7, Ab6 Ab-7, Db7, Gb7, F7, Bb7, A7, Ab7, G7, F#-7, B7, Emaj7, Amaj7, Eb-7, Ab7, and Db6. The score is divided into two main sections, with the second section starting at measure 12.

CONFIRMATION

(BOP)

F6 E-7b5 A7 D-
 C-7 F7 Bb7 A-7 D7
 G7 C7 F6
 E-7b5 A7 D- C-7 F7 Bb7
 A-7 D7 G-7 C7 F6 C- C-(nu7)
 C-7 F7 Bbmaj7 Eb-7
 Ab7 Dbmaj7 G-7 C7
 F6 E-7b5 A7 D- C-7 F7
 Bb7 A-7 D7 G-7 C7 F

The musical score is written for a single melodic line in B-flat major, 4/4 time. It consists of ten staves of music. The notation includes various chords (F6, E-7b5, A7, D-, C-7, F7, Bb7, A-7, D7, G7, C7, F6, C-(nu7), Eb-7, Ab7, Dbmaj7, G-7, C7, Bb7, A-7, D7, G-7, C7, F) and triplets. The key signature has two flats (B-flat and E-flat). The score is a transcription of Charlie Parker's original composition.

CONTEMPLATION

- McCoy TYNER

(SLOW 3)

INTRO C-II

(BASS)



OPEN SOLD OVER INTRO VAMP

HEAD

C-II



BASS CONT. RHYTHM SIM.



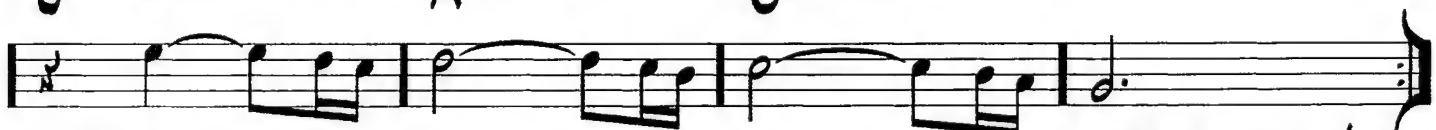
Abmaj7



G7#5(b9)

Ab7(#11)

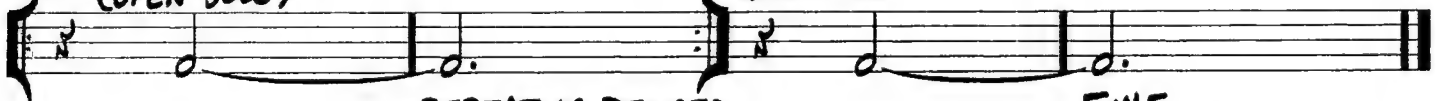
G7#5(b9)



(ENDING)

C-II

(OPEN SOLD)



REPEAT AS DESIRED

REPEAT HEAD IN/OUT

FINE

CORAL

-KEITH JARRETT

(BALLAD)

Handwritten musical score for "The Girl on the Train" by Rachel Watson. The score is written on three staves in 4/4 time, featuring various chords and melodic lines.

Staff 1:

- Chords: C-7, F7, D/B \flat , B \flat ma \flat 7, A-7 \flat 5, D7 \flat 9
- Melody: Starts with a half note C \flat (B \flat), followed by quarter notes D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat . There are triplets of eighth notes in the final two measures.

Staff 2:

- Chords: G-7, C7, Bma \flat 7, F \sharp ma \flat 7/A \sharp , G \sharp -7, Bma \flat 7/F \sharp
- Melody: Starts with a half note C \flat (B \flat), followed by quarter notes D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat . There are triplets of eighth notes in the final two measures.

Staff 3:

- Chords: G \flat A \flat /G \flat , D \flat -7/G \flat , F-9, D-7 \flat 5 G7 \flat 9
- Melody: Starts with a half note C \flat (B \flat), followed by quarter notes D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat . There are triplets of eighth notes in the final two measures.

Ending: AFTER SOLOS, D.C. AL



(FIRST)

COTTON TAIL

-DUKE ELLINGTON

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 C^-7 F^7 B^b6

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: Bbmaj7, G-7, C-7, F7, D-7, G-7 on the first staff; C-7, F7, Bb7, Eb6, Eo7 on the second staff; and Bb/F, G-7, C-7, F7, C-7, F7, Bb6 on the third staff.

D^-7 G^-7

The second system of musical notation consists of a single staff in treble clef. It contains a melodic line with eighth and quarter notes. Chord symbols are written above the staff: D-7 and G-7.

C^-7 F^7

The third system of musical notation consists of a single staff in treble clef. It contains a melodic line with eighth and quarter notes. Chord symbols are written above the staff: C-7 and F7.

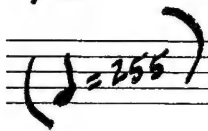
$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 B^b6

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes. Chord symbols are written above the staves: Bbmaj7, G-7, C-7, F7, D-7, G-7 on the first staff; C-7, F7, Bb7, Eb6, Eo7 on the second staff; and Bb/F, G-7, C-7, F7, Bb6 on the third staff.

(BALLAD)

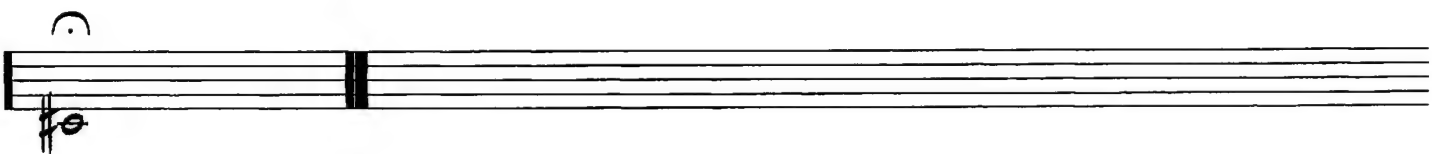
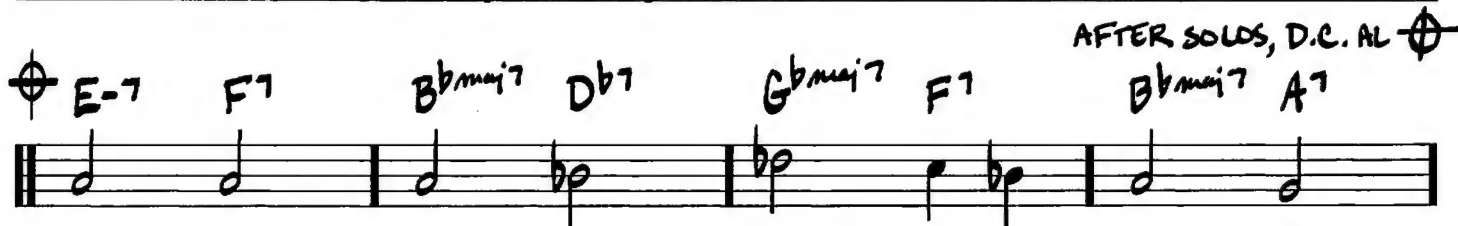
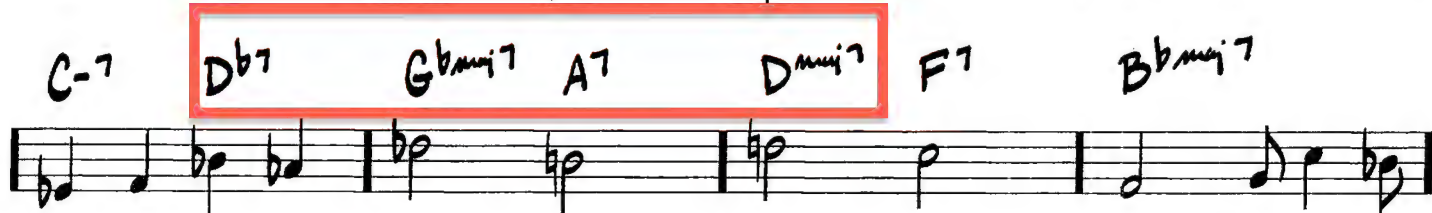
COULD IT BE YOU

Bbmaj7 C-7 F7 Bbmaj7 G-7 Gb-7 F-7 Bb7
 Ebmaj7 F-7 Bb7 Ebmaj7 G-7 C7
 1. Fmaj7 A7b9 D-7 G7 A-7b5 D7b9
 G- G-7 C7 F7 C9 / C-7 F7
 2. Bbmaj7 D7 Ebmaj7 / G7 C-7b5 F7b9
 Bbmaj7 C9 C-7 F7 Bb6 (C-7 F7)
 FINE



COUNTDOWN

-JOHN COLTRANE



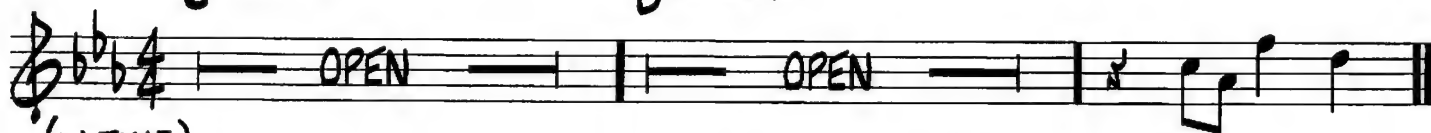
CRESCENT

-JOHN COLTRANE

(BALLAD)

G7sus4(b9)

D7sus4(b9)



(IN TIME)

E-7b5

A7#5

D-7

D-7b5
G

G7#5

C-7

F-7
Bb

Bb7b9

Eb-7

Bb7b9

E-7b5

A7#5

D7sus4(b9)



E-7b5

A7#5

D-7

D-7b5
G

G7#5

C-7

F-7
Bb

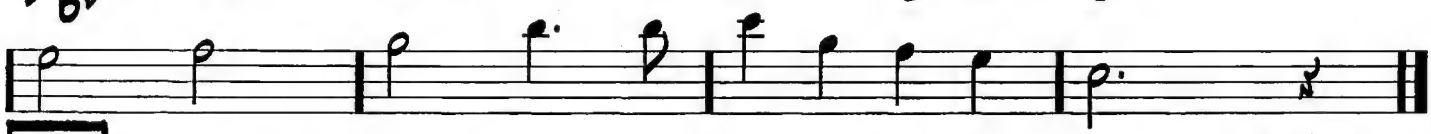
Bb7

Ebma7

A7b9

D7sus4(b9)
G7b9

C-7



SOLOS

FINE

(DOUBLE TIME JAZZ FEEL)

F-7

Bb7

Eb-7

E-7b5

A7#5

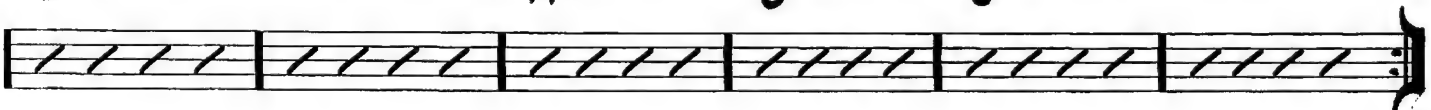


D-7

Ab7

G7#5

C-7



(BALLAD)

CRYSTAL SILENCE

-CHICK COREA

Handwritten musical score for "Crystal Silence" by Chick Corea. The score is written on ten staves in 4/4 time. It includes various chords and musical notations:

- Staff 1: A-7, E-7, Fmaj7
- Staff 2: B-7, Bbmaj7#11, A-(add9), 1. B-C, D7sus4, E7#9
- Staff 3: A-(add9), Bbmaj7#11, 2. D-7, E7#9
- Staff 4: D-7, E7#9, Fmaj7, G7sus4
- Staff 5: A-(add9), Dmaj7, A-7
- Staff 6: Bbmaj7, F-7, Cmaj7#5, G-7
- Staff 7: B7#5, E7b9, A-7, E-7
- Staff 8: Fmaj7, B-7, Bbmaj7#11, A-(add9)
- Staff 9: B-C, D7sus4, E7#9, A-(add9), Bbmaj7, N.C., (SOLD BEGINS)
- Staff 10: Fmaj7/A, A-(add9), (FILL)

Additional markings include "AFTER SOLOS, D.C. AL" and "SOLD BEGINS" with a dashed line indicating a solo section.

D NATURAL BLUES

(MED.)

-JOHN L. (WES) MONTGOMERY



SOLOS

D7

G7

D7



G7

D7



E-7

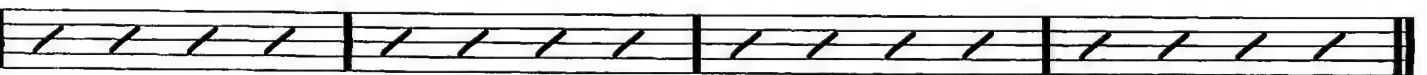
A7

D7

G7

D7

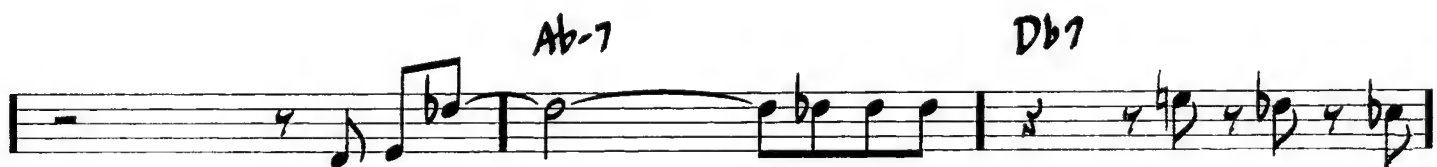
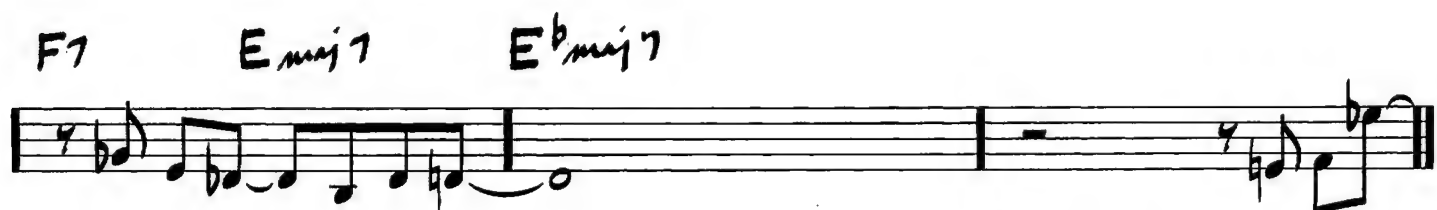
A7



(UP SWING)

DAAHOU

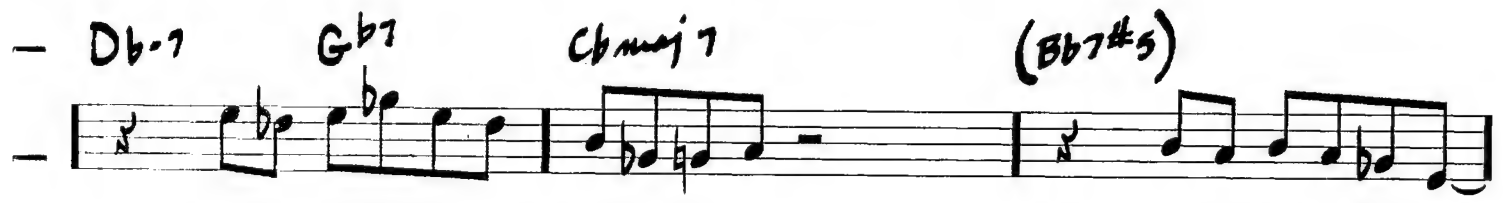
-CLIFFORD BROWN



Chords: $G^b \text{maj} 7$ $B^b 7$ $E^b - 7$ $A^b 7$



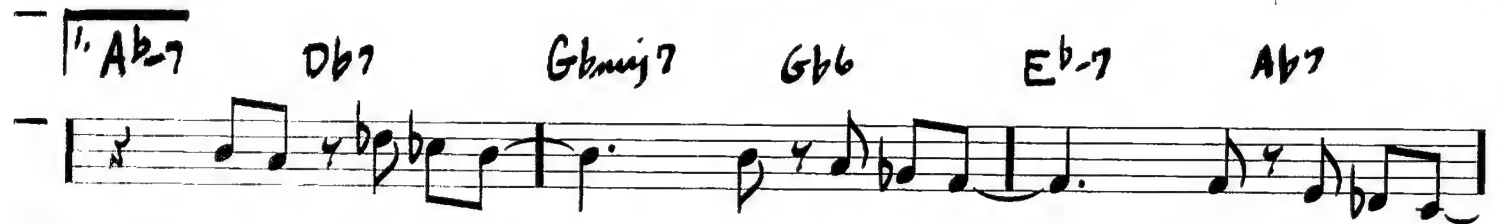
Chords: $D^b - 7$ $G^b 7$ $C^b \text{maj} 7$ $(B^b 7 \#5)$



Chords: $A^b - 7$ $G^b 7$ $F 7$ $E \text{maj} 7$ $E^b \text{maj} 7$



Chords: $A^b - 7$ $D^b 7$ $G^b \text{maj} 7$ $G^b 6$ $E^b - 7$ $A^b 7$



Chords: $C - 7 \#5$ $B 7$ $B^b 7$ (SOLO BREAK) $2. (B^b 7 \#5)$

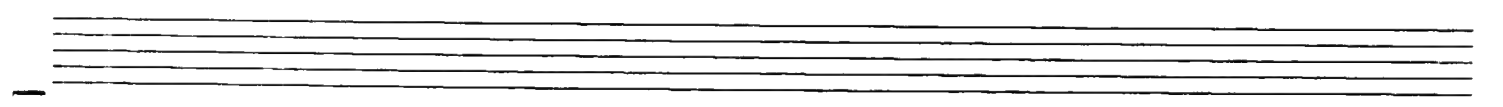


PLAY 1st ENDING IN/OUT, 2nd ENDING FOR SOLOS
AFTER SOLOS, D.S. AL \oplus (PLAY PICKUPS)

Chord: $E^b \text{maj} 7$

3

DRUM FILL



(MED. SWING)

DANCING ON THE CEILING

-RICHARD RODGERS/LORENZ HART-

Fmaj7 C-7 F7 Bbmaj7 B°7 A-7 Ab-7
 G-7 C7 A-7 D7b9 G-7 C7 1. F6, G-7 C7 2. F6
 G-7 C7 Fmaj7 C-7 F7
 Bb6 Eb7 A-7 D7b9 G-7 C7
 Fmaj7 C-7 F7 Bbmaj7 B°7 A-7 Ab-7
 G-7 C7 F6 (G-7 C7)
 FINE

(MED. BALLAD)

DARN THAT DREAM- JIMMY VAN HEUSEN/
EDDIE DELANGE

Handwritten musical score for "Darn That Dream" (Med. Ballad). The score is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in treble clef. Chord symbols are written above the staff, indicating the harmonic structure. The score includes a first ending and a second ending, both marked with a double bar line and a repeat sign. The final measure of the second ending is a whole note G.

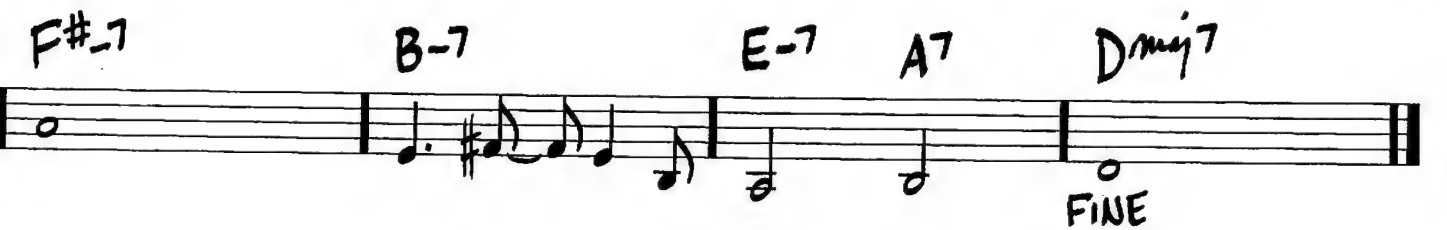
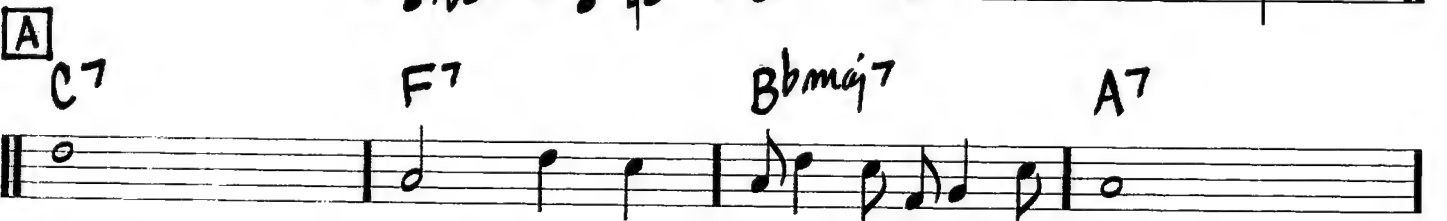
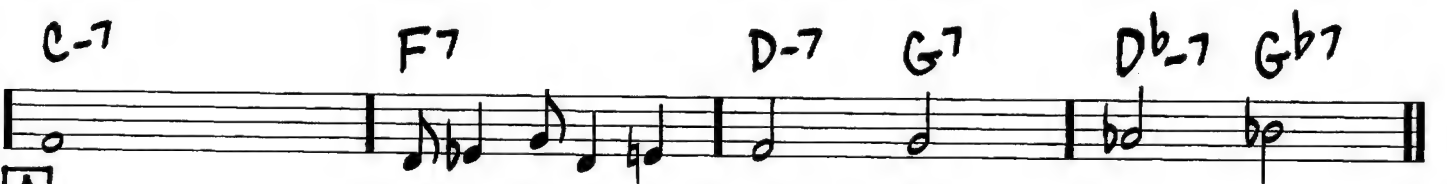
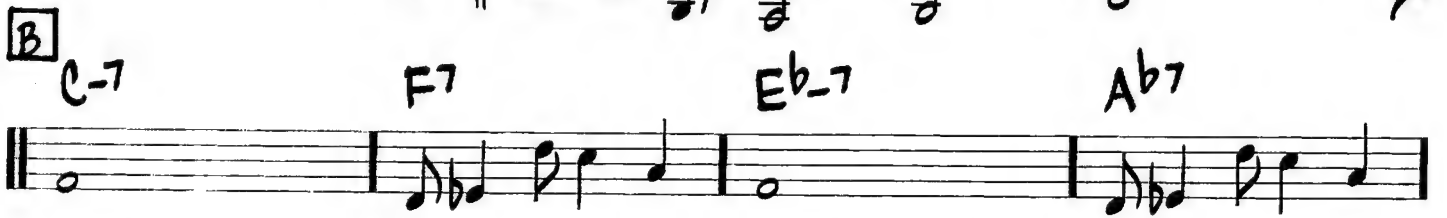
Chord symbols and measures:

- Measure 1: G^{mi}7 / B^b-7 E^b7 A-7 B7 E-7 E⁷/D A⁷/C# C-6 B-7^{b5} E7
- Measure 2: A-7 F7 B-7 B^b-7 2. A-7 D7 B-7 E7 A-7 D7
- Measure 3: 2. A-7 D7 G^b / F-7 B^b7 E^bmi7 C-7 F-7 B^b7
- Measure 4: G-7 F#-7 F-7 B^b7 E^bmi7 C-7 A-7^{b5} D7 G-7
- Measure 5: A-7 D7 E^b7 D7 G^{mi}7 / B^b-7 E^b7 A-7 B7
- Measure 6: E-7 E⁷/D A⁷/C# C-6 B-7^{b5} E7 A-7 F7 B-7 B^b-7
- Measure 7: A-7 D7 G^b

(LATIN)

DAYS AND NIGHTS WAITING

- KEITH JARRETT



(MED.)

DEAR OLD STOCKHOLM

-VARMELAND

Handwritten musical score for "DEAR OLD STOCKHOLM" in 4/4 time. The score is written on ten staves, with guitar chords indicated above the notes. The key signature has one flat (B-flat).

Chords and Staff Details:

- Staff 1:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 2:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 3:** Bass clef. Chords: E-7b5, A7b9, D-7, B-7b5, E-7b5, A7b5(b9).
- Staff 4:** Treble clef. Chords: D-9, D-9#5, D-9, D-9#5.
- Staff 5:** Bass clef. Chords: Fmaj7, D-7, G-7, C7, Fmaj7, D-7, G-7, A7(#9).
- Staff 6:** Bass clef. Chords: D-7, E-7b5, A7b9, D-7, G-7C7, Fmaj7.
- Staff 7:** Bass clef. Chords: E-7b5, A7b9, D-7, C7sus4.
- Staff 8:** Treble clef. Notes with accents (^).
- Staff 9:** Treble clef. Notes with accents (^).
- Staff 10:** Treble clef. Notes with accents (^).

Additional Markings:

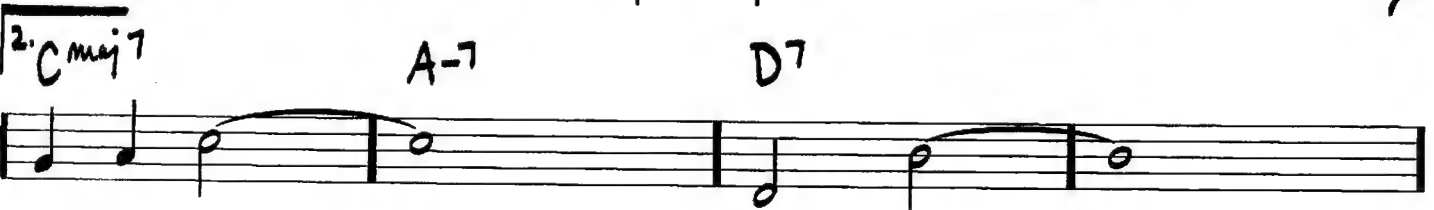
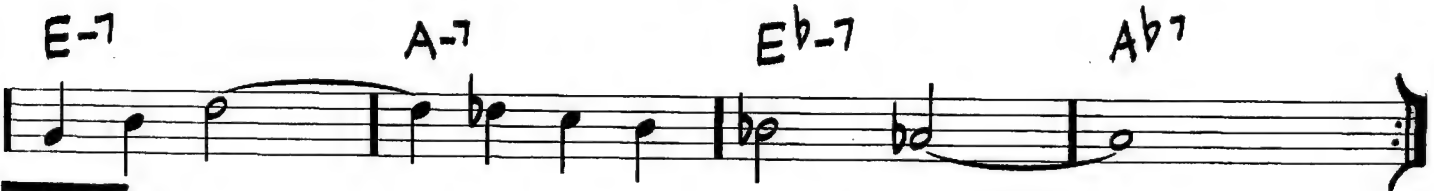
- Staff 10:** A7b9, D-7, N.C. (SOLO BREAK) with a dashed line.
- Staff 11:** N.C. (No Chords), D-9#5.
- Staff 12:** AFTER SOLDS, D.S. AL (Da Capo).

(MED.)

DEARLY BELOVED

-JEROME KERN/

JOHNNY MERCER



(BALLAD)

DEDICATED TO YOU

-SAMMY CAHN/
SAM CHAPLIN/HYZARET

Handwritten musical score for "Dedicated to You" by Sammy Cahn and Sam Chaplin/Hyzaret. The score is in B-flat major, 4/4 time, and consists of 16 measures. The chords and musical notations are as follows:

- Measure 1: $Bbmaj7$
- Measure 2: $Eb7$
- Measure 3: $Bbmaj7$
- Measure 4: $D-7$
- Measure 5: $G7$
- Measure 6: $C-7b5$
- Measure 7: $F7b9$
- Measure 8: $Bbmaj7$
- Measure 9: $A-7$
- Measure 10: $D7$
- Measure 11: $G-7$
- Measure 12: $C7$ (triplet)
- Measure 13: $C-7$
- Measure 14: $F7\#5$
- Measure 15: $G-7$
- Measure 16: $C-7$ (triplet)
- Measure 17: $F7$
- Measure 18: $Bb6$
- Measure 19: $E-7$
- Measure 20: $A7$ (triplet)
- Measure 21: $Dmaj7$
- Measure 22: $G-7$
- Measure 23: $C7$
- Measure 24: $Fmaj7$
- Measure 25: $D7b9$
- Measure 26: $G-7$
- Measure 27: $C7$
- Measure 28: $C-7/F$
- Measure 29: $F7\#5$
- Measure 30: $Bbmaj7$
- Measure 31: $Eb7$
- Measure 32: $Bbmaj7$
- Measure 33: $D-7$
- Measure 34: $G7$
- Measure 35: $C-7b5$
- Measure 36: $F7b9$
- Measure 37: $Bbmaj7$
- Measure 38: $A-7$
- Measure 39: $D7$
- Measure 40: $G-7$
- Measure 41: $C-7$
- Measure 42: $F7$
- Measure 43: $Bb6$
- Measure 44: $(C-7 F7)$

FINE

(MED. BALLAD)

DETOUR AHEAD- HERB ELLIS/JOHN FRIGO/
LEN CARTER

Handwritten musical score for "DETOUR AHEAD" in 4/4 time, featuring various chords and melodic lines.

Chords and Melodic Lines:

- Line 1:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 2:** G-7 C7 Fmaj7 Bb7 Cmaj7 A-7 1. Ab7b5 D-7 G7 2. F#-7b5 B7
- Line 3:** E-7 B7(alt.) Emaj7 F#-7b5 B7
- Line 4:** E-7 B7(alt.) Emaj7 Db9#11
- Line 5:** Cmaj7 F#7b9 B7#5 Fmaj7 E-7 A-7 / D7 D-7 G7
- Line 6:** G-7 C7 Fmaj7 Bb7 Cmaj7 E7#9 A-7 Eb7
- Line 7:** D7 G7sus4 C6 (G7#5)

The score includes various musical notations such as triplets, accidentals, and dynamic markings.

DELUGE

-WAYNE SHORTER

(MED.)

INTRORUBATO
N.C.B \flat 7b5

B-9

B \flat 7#5

(IN TEMPO)

E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11**HEAD**E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11E \flat -7 E \natural 7#11E \flat -7 A7#11A \flat 7#11

F#-7 B7

E \flat -7 A7#11A \flat 7#11

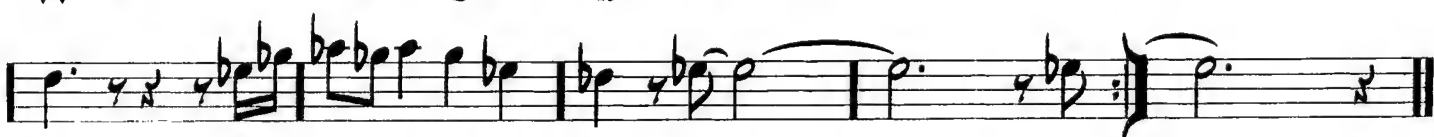
F#-7 B7

⊕

E \flat -7 E \natural 7#11

1.

2.



SOLOS

107

E^b-7

E^{ma}7#11

E^b-7

E^{ma}7#11

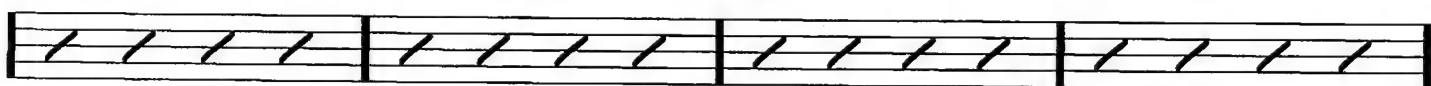


E^b-7

E^{ma}7#11

E^b-7

A7#11



A^b7#11

F#-7 B7

E^b-7

A7#11

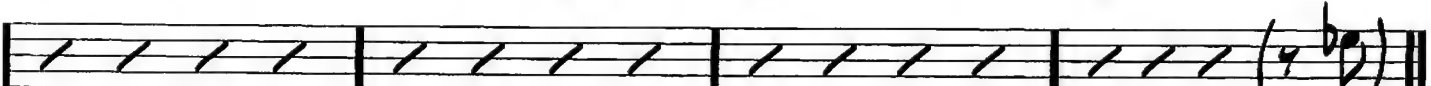


A^b7#11

F#-7 B7

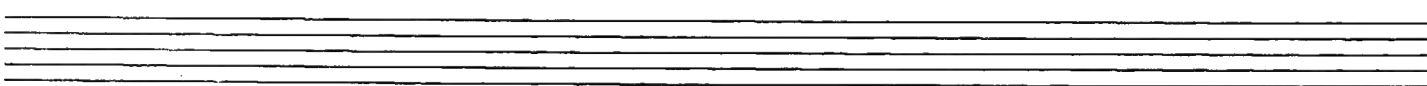
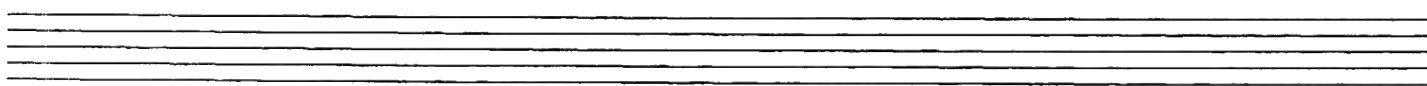
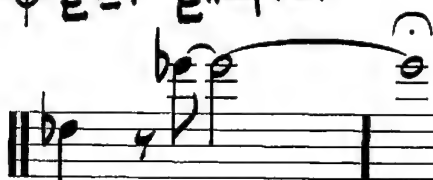
E^b-7

E^{ma}7#11



⊕ E^b-7 E^{ma}7#11

AFTER SOLOS, D.S. AL ⊕
(TAKE REPEAT)



(MED. BOSSA)

DESAFINADO-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA**A** Fmaj7

G7b5



G-7

C7

A-7b5

D7b9



1. G-7

A7b9

D7

D7b9



G7b9

Gbmaj7

(C7b9)



2. G-7

Bb-6

Fmaj7

B-7b5

E7#9



Amaj7

Bb07

B-7

E7

**B** Amaj7

Bb07

B-7

E7



A^{ma}7F[#]-7

B-7

E7

C^{ma}7C[#]o7

D-7

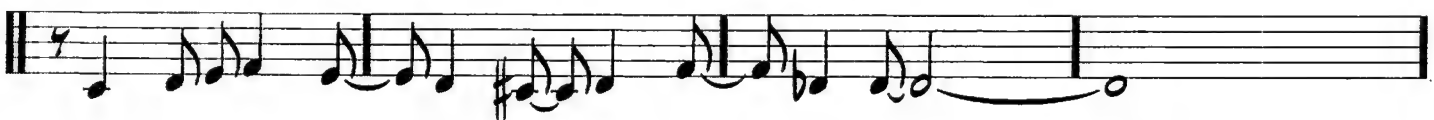
G7



G-7

E^b-6

G7

C7^b9C F^{ma}7G7^b5

G-7

C7

A-7^b5

D7



G-7

B^b-6F^{ma}7

D-7



G7

B^b-7E^b7

G7

G-7

C7

F^b

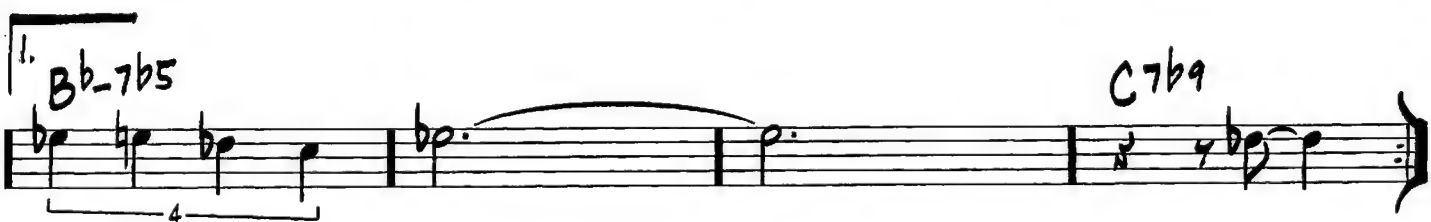
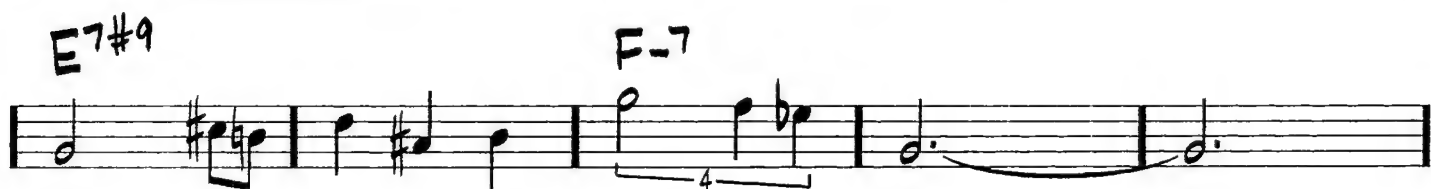
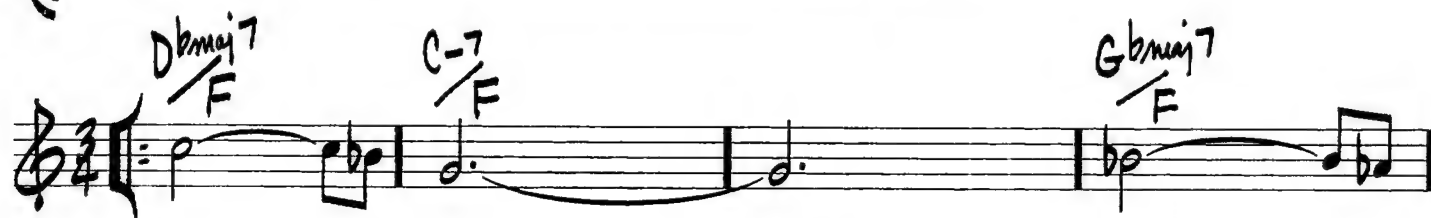
(C7)



(JAZZ WALTZ)

DESERT AIR

- CHICK COREA



2.
Bb-7b5 Eb7b9 Ab-7b5 Db7b9

F#-7b5 A-7 C-(maj7) Eb07

E- G- Bb-6 Db-7b5

D- B-7b5 Bbmaj7(#11) Bb-7

F- Gbmaj7/F F- Gbmaj7/F

F- Gbmaj7/F F- Gbmaj7/F

(ENDING)
Faus4

DEXTERITY

-CHARLIE PARKER

(BOP)

Chord progression for the first system (measures 1-4):

- Measure 1: B \flat
- Measure 2: C-7
- Measure 3: F7b9
- Measure 4: B \flat

Chord progression for the second system (measures 5-8):

- Measure 5: G7
- Measure 6: C-7
- Measure 7: F7
- Measure 8: B \flat

Chord progression for the third system (measures 9-12):

- Measure 9: B \flat 7
- Measure 10: E \flat
- Measure 11: A \flat 7
- Measure 12: D-7

Chord progression for the fourth system (measures 13-16):

- Measure 13: D \flat 7
- Measure 14: C-7
- Measure 15: F7
- Measure 16: B \flat

Chord progression for the fifth system (measures 17-20):

- Measure 17: A-7
- Measure 18: D7
- Measure 19: A-7
- Measure 20: D7

Chord progression for the sixth system (measures 21-24):

- Measure 21: D-7
- Measure 22: G7
- Measure 23: G-7
- Measure 24: C7

Chord progression for the seventh system (measures 25-28):

- Measure 25: C-7
- Measure 26: F7
- Measure 27: B \flat
- Measure 28: C-7

Chord progression for the eighth system (measures 29-32):

- Measure 29: F7b9
- Measure 30: B \flat
- Measure 31: G7
- Measure 32: C-7

Chord progression for the ninth system (measures 33-36):

- Measure 33: F7
- Measure 34: B \flat
- Measure 35: B \flat 7
- Measure 36: E \flat

Chord progression for the tenth system (measures 37-40):

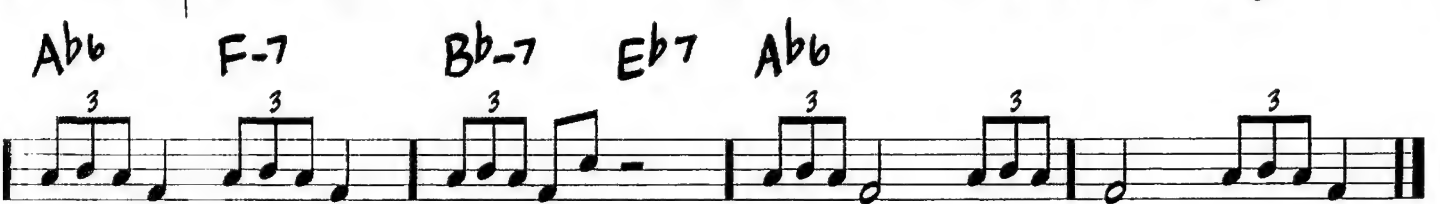
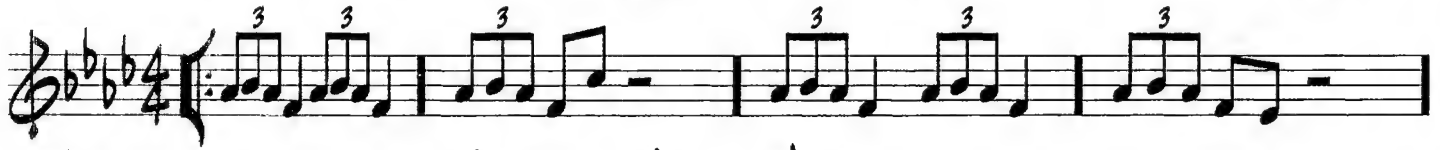
- Measure 37: A \flat 7
- Measure 38: C-7
- Measure 39: F7
- Measure 40: B \flat

DIZZY ATMOSPHERE

(FAST BOP)

-JOHN "DIZZY" GILLESPIE

Ab^b F-7 B^b-7 Eb7 Ab^b F-7 B^b-7 Eb7



114

(SLOW 4
EVEN 8ths)

DJANGO

—JOHN LEWIS

(MED. SWING)
SOLOS

F7(b9)

 $\frac{B^b-6}{F}$

F7(b9)

 $\frac{B^b-6}{F}$ 

F7(b9)

 $\frac{B^b-6}{F}$ F7(b9) $\frac{B^b-6}{F}$

F7(b9)

B^b

G-7b5

C7

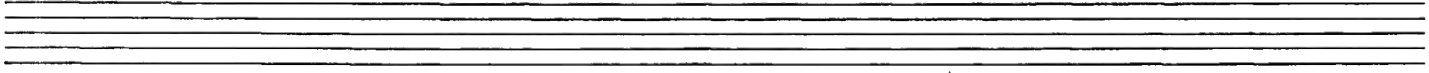
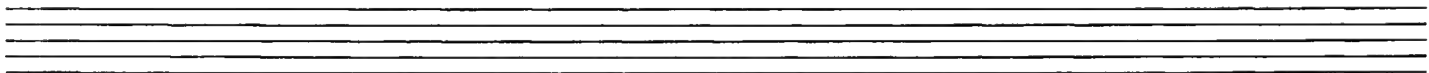
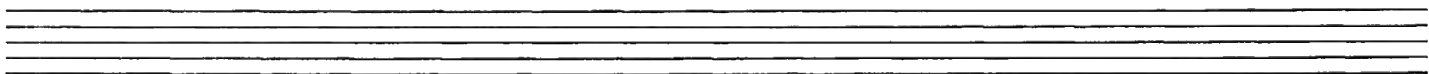
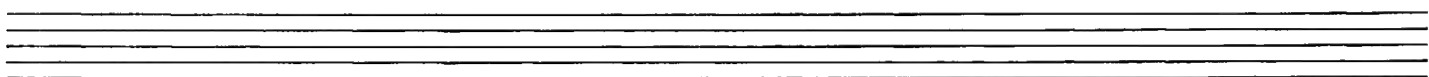
F7

B^bE^b-7A^bD^bG^bD^bG^bD^b

(C7)



AFTER SOLOS, D.C. AL FINE



(ROCK
EVEN BASS)

DOIN' THE PIG

-STEVE SWALLOW

A G

C C#o7 D7 / G



C C#o7 D7 / G



C C#o7 D7 / G7 D7 G

**B**

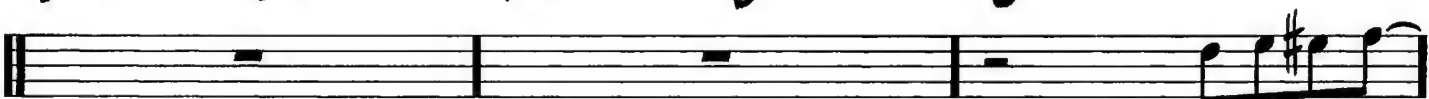
B-7b5

E-

A-7

D7

G7



D7

A7

C E7

A7 Bbo7 B7 / E7 A7 Bbo7 B7 /



E7

A7 Bbo7 B7 / D7



A7 D7 DG C C#o7 D7 / 117

G C C#o7 D7 / G

C C#o7 D7 / G7 D7 G

FINE
SOLO B C D
AFTER SOLDS, D.C. AL FINE

DOLORES

-WAYNE SHORTER

(FAST
SWING)

Chord symbols and musical notation for "Dolores":

System 1:

- Staff 1: D-7, F#7b5, E7#9, Ebmaj7, A-7, D7
- Staff 2: F-7, Bb7, A-7b5, D7#9, Dbmaj7
- Staff 3: D-7, F#7b5, E7#9, Ebmaj7, A-7, D7
- Staff 4: F-7, Bb7, A-7b5, D7#9, Dbmaj7

System 2:

- Staff 5: C7sus4, A-7, D7, G-7, A-7, D7
- Staff 6: E-7b5, A7, C7, B-7b5, E7, Ebmaj7
- Staff 7: A-7, D7, F-7, Bb7, A-7b5, D7#9, Dbmaj7
- Staff 8: D-7, F#7#9, E7#9, Ebmaj7, A-7, D7

(MED. JAZZ)

DOLPHIN DANCE

-HERBIE HANCOCK

Handwritten musical score for "Dolphin Dance" by Herbie Hancock. The score is in 4/4 time and consists of 16 measures across 8 staves. The notation includes various jazz chords and melodic lines with triplets and slurs.

Measures and Chords:

- Measure 1: Ebmaj7
- Measure 2: Dbmaj7 / Eb
- Measure 3: Ebmaj7
- Measure 4: D-7b5 G7
- Measure 5: C-7
- Measure 6: Ab7b5
- Measure 7: C-7
- Measure 8: A-7 D7
- Measure 9: Gmaj7
- Measure 10: Ab-7 Db7
- Measure 11: F-7
- Measure 12: Bb7
- Measure 13: C-7
- Measure 14: C-7 / Bb
- Measure 15: A-7
- Measure 16: D7
- Measure 17: Gmaj7
- Measure 18: D-7 / G
- Measure 19: A / G
- Measure 20: G7sus4
- Measure 21: F7sus4
- Measure 22: F7(b9)
- Measure 23: F7sus4
- Measure 24: E-7 A7
- Measure 25: Eb7
- Measure 26: A-7 D7
- Measure 27: B-7
- Measure 28: E7 D-7
- Measure 29: C#-7
- Measure 30: F#7
- Measure 31: Dmaj7 / E
- Measure 32: Cmaj7 / E
- Measure 33: Dmaj7 / E
- Measure 34: Cmaj7 / E
- Measure 35: Dbmaj7 / Eb
- Measure 36: Bb7(b9) / Eb
- Measure 37: C7#9 / Eb
- Measure 38: D-7b5 G7b9

DOMINO BISCUIT

- STEVE SWALLOW

(MED.)

Handwritten musical notation for the first system, featuring treble and bass staves. Chords are indicated above the staff: A^b , A^b7 , and D^b . The key signature has four flats. The time signature is 3/4. A bracketed section contains the instruction "PAREN. CHORDS 1 x ONLY".

LAST x RIT. FINE

Handwritten musical notation for the second system, featuring treble and bass staves. Chords are indicated above the staff: G^b , $G^b m a i 7$, and C^b .

Handwritten musical notation for the third system, featuring treble and bass staves. Chords are indicated above the staff: G^b , D^b , and A^b7 .

RHYTHM PLAYS THROUGHOUT
2ND TIME, SOLO TILL FINE

(BALLAD)

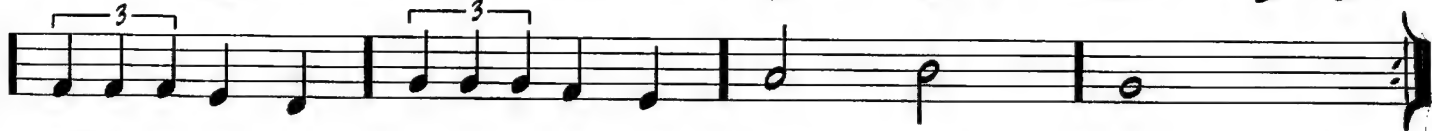
DON'T BLAME ME

121
-JIMMY MC HUGH/
DOROTHY FIELDS

Cmaj7 E-7b5 A7#5 A7 D-7b5 G7 Cmaj7 A-7



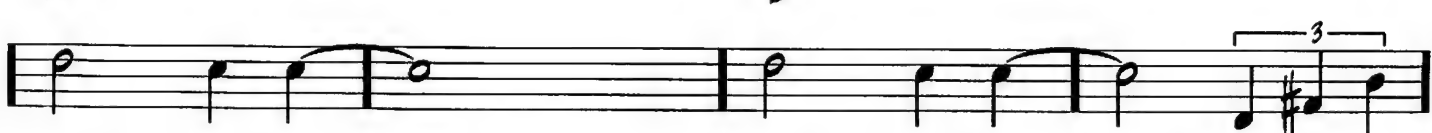
D-7b5 G7 E-7b5 A7 2. D-7 G7#5 Cmaj7 D-7 G7



2. D-7 G7 C6 / G-7 C7 F6 E7



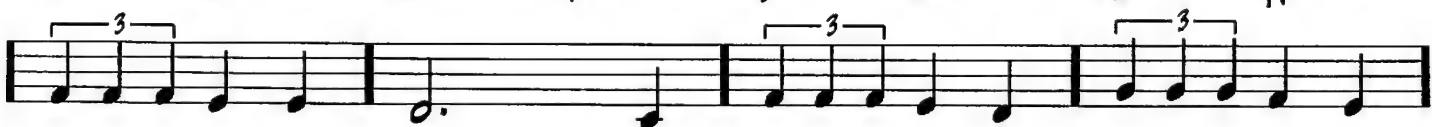
A-7 D7



D-7 Ab7 G7 Cmaj7 E-7b5 A7#5 A7



D-7b5 G7 Cmaj7 A-7 D-7b5 G7 E-7b5 A7



D-7 G7 C6



(MED. SWING) DON'T GET AROUND MUCH ANYMORE

-DUKE ELLINGTON/BOB RUSSELL

Chords and musical notation details:

- Staff 1: C^{maj7} , $D-7$, $D\#o7$, C/E
- Staff 2: C^7 , B^7 , Bb^7 , A^7 , D^7
- Staff 3: G^7 , C^6 , G^7 N.C.
- Staff 4: C^6 , $G-7$, C^7 , F^6 , $F\#o7$
- Staff 5: C^{maj7} , C^7 , F^6 , $F\#-1b5$, B^7b9
- Staff 6: $E-7$, $E^b o7$, $D-7$ N.C., C^{maj7} , $D-7$, $D\#o7$, C/E
- Staff 7: C^{maj7} , B^7 , Bb^7 , A^7 , D^7 , G^7
- Staff 8: C^6 , $(E^b7$, $D-7$, $G^7)$

(UP TEMPO)

DONNA LEE

-CHARLIE PARKER

A Abmaj7

F7

Bb7



Bb-7

Eb7

Abmaj7

Eb-7

D7



Dbmaj7

Db-7

Gb7

Abmaj7

F7(b9)



Bb7

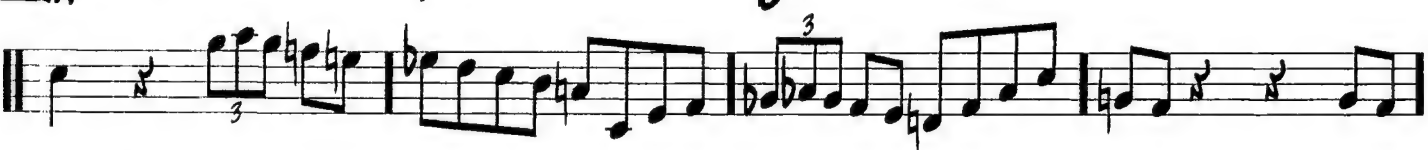
Bb-7

Eb7

**B** Abmaj7

F7

Bb7



G-7b5

C7(b9)

F-7

C7



F-7

G-7b5

C7

F-

Bb7

Bb7



C-7

F7

Bb-7

Eb7

Abmaj7

(F7(b9))

Bb-7

Eb7)



124

(MED.)

DREAM A LITTLE DREAM OF ME

-WILBUR SCHWANDT/FABIAN ANDREE/GUS KAHN

Handwritten musical score for "Dream a Little Dream of Me" in G major, 4/4 time. The score consists of seven staves of music with various chords and triplets.

Staff 1: G⁶ E^{b7} D⁷ G⁶ E⁷ B^{-7b5} E⁷

Staff 2: A- A⁻⁷ A^{-7b5} F⁹ G^{major7} E⁻⁷ A⁻⁷ D⁷

Staff 3: G^{major7} E^{b7} D⁷ G⁶ F⁻⁷ B^{b7} E^{b6} C⁻⁷ F⁻⁷ B^{b7}

Staff 4: E^{b6} C⁻⁷ F⁻⁷ B^{b7} E^{b6} C⁻⁷ F⁻⁷ B^{b7}

Staff 5: E^{b6} C⁻⁷ A⁻⁷ D⁷ G⁶ E^{b7} D⁷

Staff 6: G⁶ E⁷ B^{-7b5} E⁷ A- A⁻⁷ A^{-7b5} F⁹

Staff 7: G^{major7} E^{b7} D⁷ G⁶ (E^{b7} D⁷)

(BALLAD)

DREAMSVILLE

- HENRY MANCINI /
JAY LIVINGSTON / RAY EVANS

Chords and musical notation for 'Dreamsville':

- Staff 1: $C^{maj}7$, $G-7/C$, $C^{maj}7$
- Staff 2: $G-7$, $F\#7$, $C-7/F$, $F7$, $D-7$, $E\flat-7$
- Staff 3: $E-7$, $A7$, $D-7$, $G7$, $D-7$, $D\flat7(\#11)$
- Staff 4: $C^{maj}7$, $F\#-7\flat5$, $B7\#5$, $E-7$, $A7$
- Staff 5: $F\#-7$, $B-7$, $C-7$, $F7$, $G\#-7\flat5$, $C\#7\flat9$
- Staff 6: $F\#-7\flat5$, $B7\flat9$, $E-7\flat5$, $A7\flat9$, $D-7$, $G7$
- Staff 7: $C^{maj}7$, $G-7/C$, $C^{maj}7$, $G-7$, $F\#7$
- Staff 8: $C-7/F$, $F7$, $D-7$, $E\flat-7$, $D-7$, $D\flat7(\#11)$, $C^{maj}7$

(MED. SWING)

EASTER PARADE

-IRVING BERLIN

A $Bb\text{maj}^7$ F^7 Bb^7 $Eb\text{maj}^7$ $C-^7$ $C\#o^7$

$Bb\text{maj}^7$ F^7 $Bb\text{maj}^7$ $G-^7$ C^7 $C-^7$ F^7 C^7 F^7

$Bb\text{maj}^7$ **B** Bb^9 Ebb

$G-^7$ C^7 F Ebb $D-^7$ F^7

A $Bb\text{maj}^7$ F^7 Bb^7 $Eb\text{maj}^7$ $C-^7$ $C\#o^7$

$Bb\text{maj}^7$ F^7 $Bb\text{maj}^7$ $G-^7$ C^7 F^7 $Bb\text{maj}^7$ ($C-^7$ F^7)

(MED. BALLAD)

EASY LIVING

127
-LEO ROBIN/RALPH RAINGER

Handwritten musical score for "Easy Living" in B-flat major, 4/4 time. The score consists of 16 measures across 8 staves. Chord progressions are written above the notes. Measure 1: Bbmaj7 Eb1. Measure 2: Fmaj7 (triple), F#o7. Measure 3: G-7, G#o7. Measure 4: Fmaj7/A, C-7, F7. Measure 5: Fmaj7 (triple), D-7. Measure 6: 1. G-7, C7. Measure 7: A7 (triple), D7. Measure 8: G-7, C7. Measure 9: 2. G-7, C7. Measure 10: Fb, Bb7. Measure 11: Eb-7, Ab7. Measure 12: Dbmaj7, Bb-7. Measure 13: Eb-7, Ab7. Measure 14: F-7, Bb7. Measure 15: Eb-7, Ab7. Measure 16: Dbmaj7, Dbmaj7/C (triple). Measure 17: Bb-7, Bb7/Ab (triple). Measure 18: G-7. Measure 19: C7, C7#5. Measure 20: Fmaj7 (triple), F#o7. Measure 21: G-7, G#o7. Measure 22: Fmaj7/A, C-7, F7. Measure 23: Bbmaj7, Eb7. Measure 24: Fmaj7 (triple), D-7. Measure 25: G-7, C7. Measure 26: Fb (triple), (Ab7, Dbmaj7, C7). Measure 27: Fb (triple). Measure 28: Fb (triple).

EASY TO LOVE

- COLE PORTER

(BALLAD)

(YOU'D BE SO EASY TO LOVE)

Handwritten musical score for "Easy to Love" by Cole Porter. The score is in 4/4 time and consists of six staves of music. Above the staves are handwritten chord symbols: D-7, G-7, D-7, G7, Cmaj7, F7, E-7, A7b5, D-7, G7, Cmaj7, Fmaj7, E-7, A7, D-7, G7, E-7, Eb7, 2. A7, D-7, F-6, Cmaj7, E7, Eb7, D-7, G7, C6 (F7 E-7 A7b9). The score ends with a double bar line and the word "FINE".

(SLOWLY)
♩ = 52

ECCLUSIASTICS

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

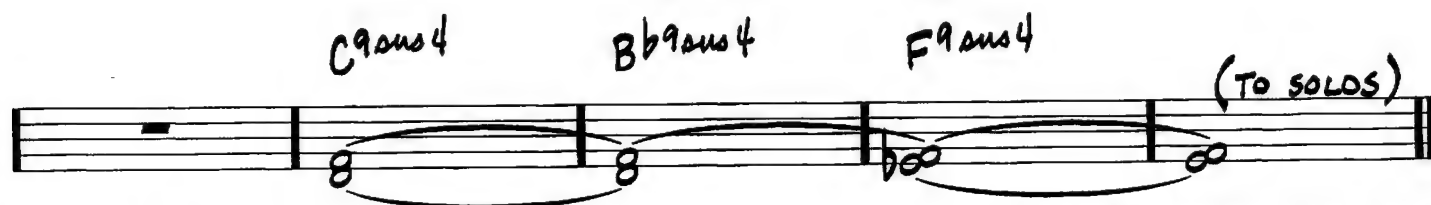
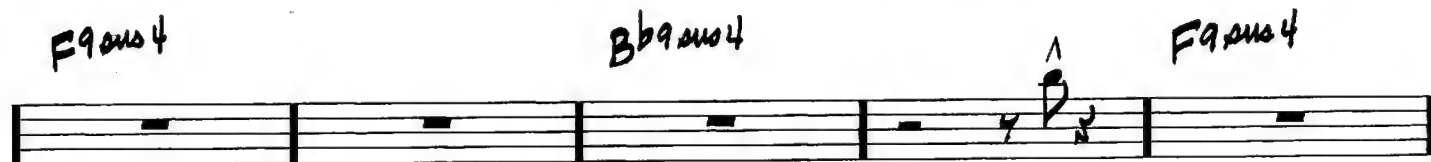
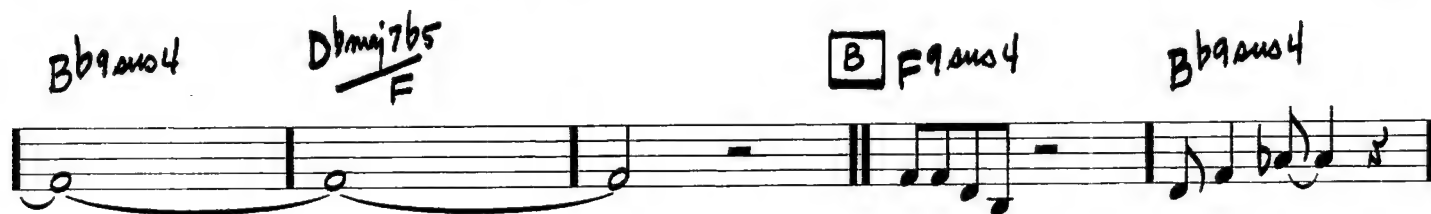
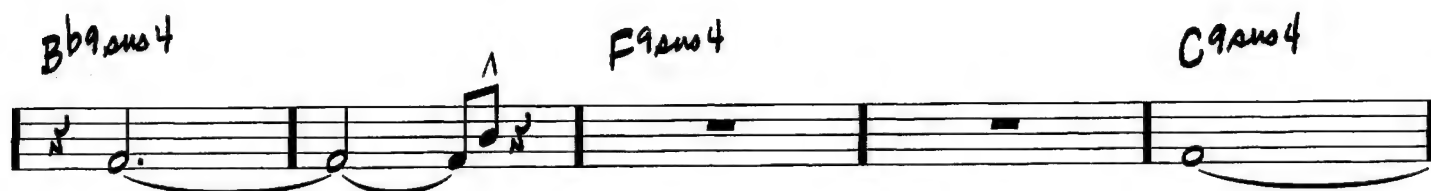
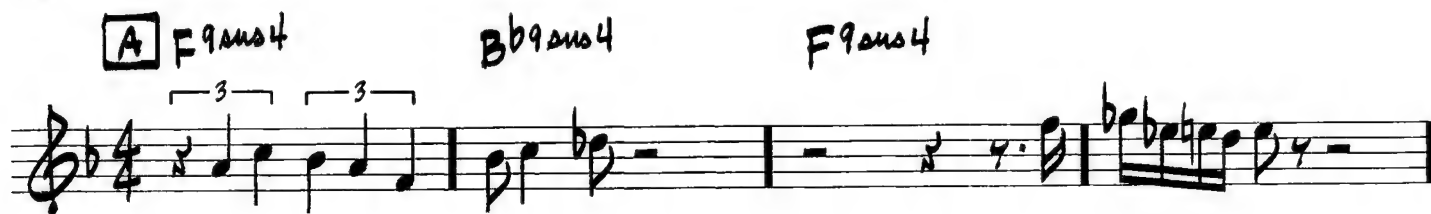
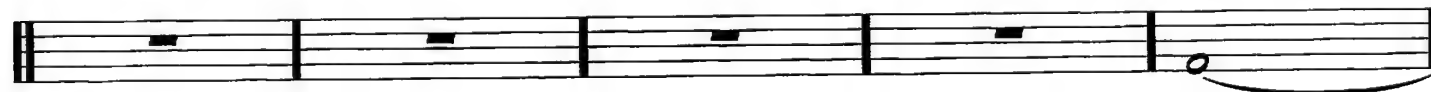
(GOSPEL)



(MED.
EVEN 8ths)

EIGHTY ONE

-MILES DAVIS/RONALD CARTER

(ENDING)
F9sus4CHANGE TO SWING FEEL ON
LAST CHORUS OF SOLOS

(LATIN)

EL GAUCHO

131
- WAYNE SHORTER

Handwritten musical score for "El Gaucho" by Wayne Shorter. The score is written on five staves in 4/4 time. The chords and musical notations are as follows:

- Staff 1: $F^{maj}7$, $E^b^{maj}7$, $D-7$, B^b7 , $B7$, $E7\#5$
- Staff 2: $F-7$, $G^b^{maj}7$, $F-7$, $G^b^{maj}7$, $E^b^{maj}7$
- Staff 3: $C-7$, $D-7$
- Staff 4: $C-7$, $D-7$, $E-7$
- Staff 5: 1. (first ending), 2. (LAST TIME) (second ending)

REPEAT HEAD IN/OUT

EPISTROPHY

-THE LONIOUS MONK/
KENNY CLARKE

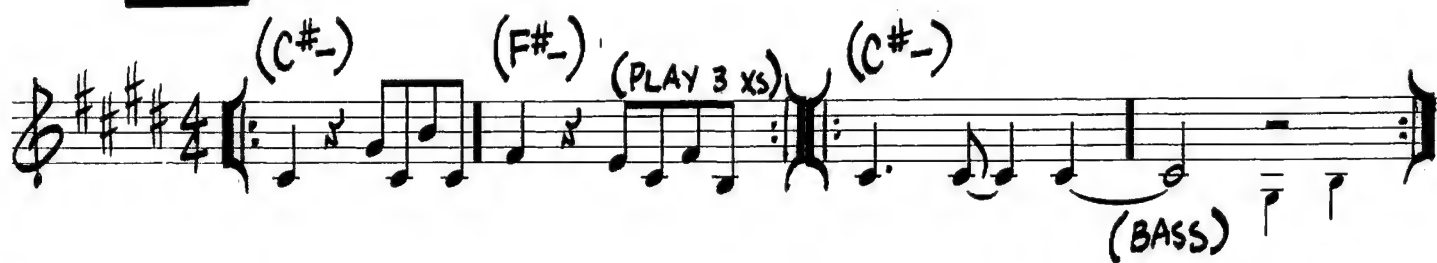
Handwritten musical score for guitar, featuring 12 staves of music. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The chords are primarily D7, E7, and C#7, with some variations like D#7, E#7, and G#7. The melody is written in a single line, with some notes marked with a 'v' (accents). The score ends with a double bar line and a final chord of D7.

EQUINOX

-JOHN COLTRANE

(MED.)

INTRO



(MELODY)



HEAD



(LAST x)

REPEAT HEAD IN/OUT
TAG LAST 4 BARS FOR ENDING

(LATIN)

EQUIPOISE

-STANLEY COWELL

INTRO

F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7



A Dmaj7 E7 F#-7 C#-7 Dmaj7 E7 F#-7 C#-7



Bb7#9 B-7 C#-7 Dmaj7 Bb7#9 B-7 ⊕ C#-7 E7sus4 Amaj7



G#-7b5 C#7 F#-7 D/F# C#-E E7sus4 Dmaj7 B-7 C#-7



B F#-7 Gmaj7 F#-7 Gmaj7 F#-7 Gmaj7 F#-7



D.S. FOR SOLOS (AAB)

AFTER SOLOS, D.S. AL ⊕

⊕ C#-7 E7sus4 Amaj7



Rit.

E.S.P.

-WAYNE SHORTER

(FAST SWING)

E7#5(#9)

Fmaj7

E7#5(#9)

Ebmaj7(#11)

D7#9

Ebmaj7(#11)

E7#9

Fmaj7 Ebmaj7

1. D-7

G7

G-7

Gbmaj7(#11)

2. Db7(#11)

G-7

Db-7

Gb7

Fmaj7

Fmaj7

E7#9

AFTER SOLOS, D.C. AL

(MED. BALLAD)

FALL

-WAYNE SHORTER

Handwritten musical notation for the song "Fall" by Wayne Shorter. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is written in the bass clef. The notation includes various chords and melodic lines.

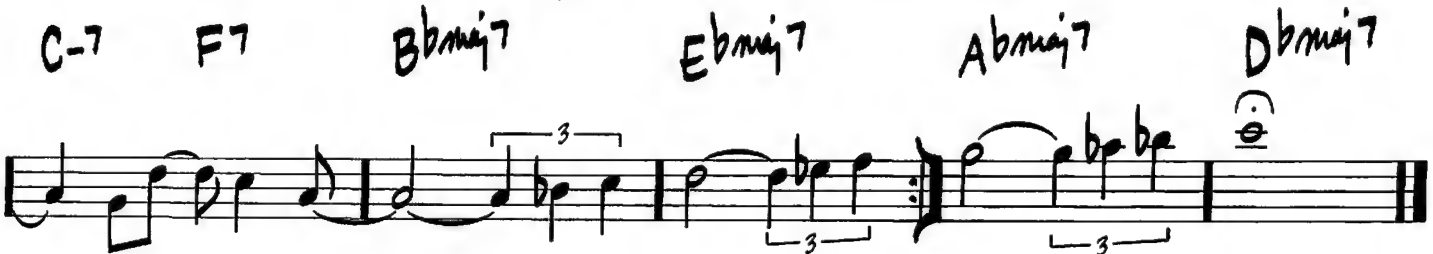
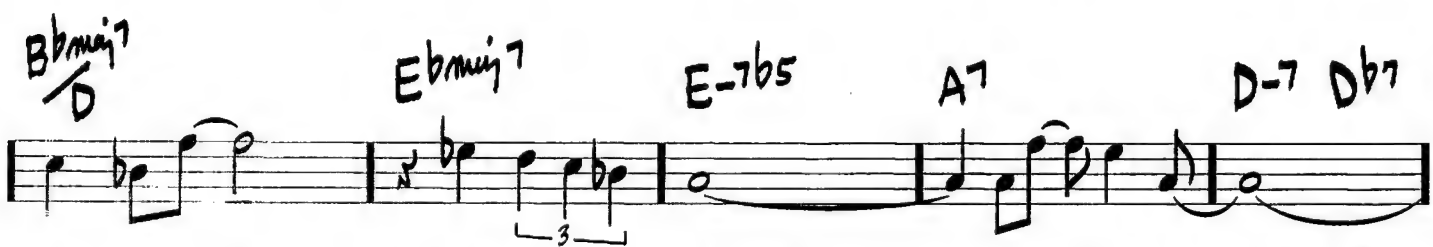
Chords and Melodic Lines:

- Line 1: F#7add4, B7b9, E9sus4, Ebmaj7b5 (triplets)
- Line 2: F#7add4, B7b9, E9sus4, Ebmaj7b5 (triplets)
- Line 3: Dmaj7, D7b9, G-II, B-9, Abmaj7b5 (triplets)
- Line 4: F#7add4, B7b9, E-II, A-II/B

FALLING GRACE

- STEVE SWALLOW

(UP)



(MED. OR UP) FALLING IN LOVE WITH LOVE

-RICHARD RODGERS/ LORENZ HART

Handwritten musical score for "Falling in Love with Love" by Richard Rodgers and Lorenz Hart. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The score includes first and second endings, and ends with a "FINE" marking.

Chords and notes are written above the staves:

- Staff 1: C-7, Bbmaj7, Bb6, Bbmaj7, Bb7
- Staff 2: C-7, F7, C-7, F7
- Staff 3: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 4: Bbmaj7, Bb6, Bbmaj7, Bb6
- Staff 5: 1. A-7, D7, A-7, D7
- Staff 6: G-, G-(maj7), G-7, C7
- Staff 7: C-7, F7
- Staff 8: 2. A-7, D7, Ab7, G7
- Staff 9: C-7, G7b9, C-7, F7
- Staff 10: Bbmaj7, (C-7), F7

FINE

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(SWING)

FEE-FI-FO-FUM

Chord symbols and musical notation details:

- Staff 1: E^b7 $D7\#9$ $G-7$ $A^b\text{maj}7$ $B\text{maj}7$ $D7$ $D-7$ $G7$
- Staff 2: E^b7 $D7\#9$ $G-7$ $A^b\text{maj}7$ $C7b9$ $F7$ B^b7
- Staff 3: E^b7 B^b7
- Staff 4: E^b7 B^b-7 E^b7 $A-7$ $D7$
- Staff 5: E^b7 $D7\#9$ $G-7$ $A^b\text{maj}7$ $B\text{maj}7$ $D7$ $D-7$ $G7$
- Staff 6: E^b7 $D7\#9$ $D^b\text{maj}7$ $C7b9$ $B\text{maj}7$

The notation includes various accidentals (flats, sharps, naturals) and a triplet of eighth notes in the final measure of the first five staves. The piece concludes with a 'FINE' marking.

FINE

(MED. BALLAD)

A FINE ROMANCE

-JEROME KERN/

DOROTHY FIELDS

Chords: C⁶, C^{#o7}, D⁻⁶, D^{#o7}, E⁻⁷, A⁻⁷, D⁻⁷, G⁷, C⁶, E^{b7}, D⁻⁷, G⁷, D⁻⁷, G⁷, C⁶, A⁷, G^{b7}, F⁷, E⁷, A⁷, D⁻⁷, G⁷, C⁶, C⁷, F^{maj7}, A¹/E, D⁻⁷, D^{#o7}, E⁻⁷, E^{b7}, D⁻⁶, G⁷, C⁶, (D⁻⁷, G⁷), FINE

(MED. LATIN)

500 MILES HIGH

141
- CHICK COREA/
NEVILLE POTTER

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines:

- Chords: E-7, G-7, Bbmaj7, B-7b5, E7#9, A-7, F#-7b5, F-7, F#-7, C-7(11), B7#5(#9).
- Melodic lines: A series of eighth and quarter notes, some grouped with slurs and triplets.
- Other markings: A circled 'X' at the beginning, a circled 'X' with a cross inside, and a circled 'X' at the end.

AFTER SOLOS, D.S. AL

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines:

- Chords: C-7(11), Abmaj7, N.C., C-7(11).
- Melodic lines: A series of eighth and quarter notes, some grouped with slurs and triplets.
- Other markings: A circled 'X' at the beginning, a circled 'X' with a cross inside, and a circled 'X' at the end.

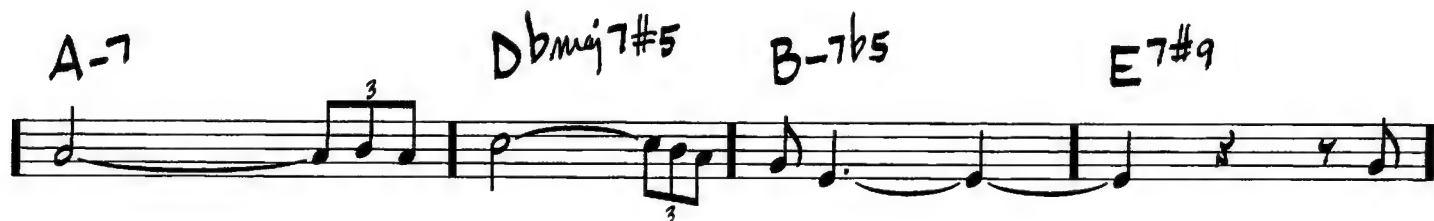
2nd TIME, RIT.

142

(MED.)

502 BLUES

- JAMES ROWLES



FINE

AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

FOLLOW YOUR HEART

-JOHN McLAUGHLIN

(MED. SLOW
ROCK)

INTRO

E9sus4

HEAD

E9sus4

CONT. RHYTHM SIM.

A9sus4

B9sus4

E9sus4

A9sus4

G9sus4

E9sus4

(VAMP)

G9sus4

REPEAT AS DESIRED

(ENDING)

E9sus4

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL

{ GTR. TUNED DOWN 1 STEP.
RECORDING SOUNDS 1 STEP LOWER THAN WRITTEN. }

(JAZZ WALTZ)

FOOTPRINTS

-WAYNE SHORTER

INTRO

C-7



HEAD

C-7



BASS CONTINUE SIMILE



F-7



C-7



F#-7b5

F7#11

E7b5(#9)

A7b5(#9)



C-7



(MED. BALLAD)

FOR ALL WE KNOW-J. FRED COOTS/
SAM M. LEWIS

Handwritten musical score for "FOR ALL WE KNOW" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. Chords are written above or below the notes. Some measures contain triplets. The piece ends with a double bar line on the eighth staff.

Chords and notation details:

- Staff 1: $E^{\flat\flat} C^{-7}$, $F^{\flat 9}$, $B^{\flat 7}$, F^{-7} , $B^{\flat 7}$
- Staff 2: $E^{\flat} m m j^7$, $A^{\flat} m m j^7$, $G^{-7\flat 5}$, $C^{-7\flat 9}$, F^{-7} , $F^{-7\flat 5}$, $B^{\flat 7}$
- Staff 3: $E^{\flat} m m j^7$, $G^{\flat 0 7}$, F^{-7} , $B^{\flat 7}$
- Staff 4: C^{-7} , F^7 , F^{-7} , $B^{\flat 7}$
- Staff 5: $E^{\flat} m m j^7$, A^{-7} , D^7 , G^{-7} , $D^{\flat 9}(\sharp 11)$, $C^{\flat 9} m m 4$, C^7
- Staff 6: F^{-7} , $B^{\flat 7}$, $E^{\flat 6}$, $(F^{-7} B^{\flat 7})$

(BALLAD)

FOR HEAVEN'S SAKE

-DON MEYER/EUSE BRETON/SHERMAN EDWARDS

Handwritten musical score for "For Heaven's Sake" in G major, 4/4 time. The score consists of eight staves of music with various chords and a "FINE" marking at the end.

Staff 1: G-7b5 C7b9 Fmaj7 D7b9 G-7b5 C7b9 Fmaj7 F7

Staff 2: Bb-7 A-7 Ab7 1. G-7 C7 F6

Staff 3: 2. G-7 C7 F6 Eb-7, Eb-7/Ab Ab7 Dbmaj7 D7

Staff 4: Eb-7, Eb-7/Ab Ab7 Dbmaj7 F- F-(#5) F-6 F-7

Staff 5: Bb-7 Eb7 G-7 C7 G-7b5 C7b9 Fmaj7 D7b9

Staff 6: G-7b5 C7b9 Fmaj7 F7 Bb-7 A-7 Ab7

Staff 7: G-7 C7 F6

Staff 8: FINE

(I LOVE YOU)

(MED. BALLAD)

FOR SENTIMENTAL REASONS

- WILLIAM BEST/DEEK WATSON

(Bb) *Fmaj7* *Ab7* *G-7* *C7*

Fmaj7 *D-7* *G-7* *C7* *F6* *D-7*

G-7 *C7* *Fmaj7* *D7b9* *G-7* / *C7* *Gb7#5*

Fmaj7 *Ab7* *G-7* *C7* *Fmaj7* *D-7*

G-7 *C7* *F6* *D-7* *G-7* *C7*

F6 *Bb-6* *F6* / *C-7* *B7b5* *Bbmaj7* *B07*

F/C *D7b9* *G-7* *C7* *Fmaj7*

E-7b5 *A7b9* *D-7* *G7*

G-7 / *C7* *Gb7#5* *Fmaj7* *Ab7* *G-7* *C7*

Fmaj7 *D-7* *G-7* *C7* *F6* *D-7*

G-7 *C7* *F6* *D7b9* *G-7* / *C7* *Gb7#5*

F6 (RIT. LAST X) *G-7* *Gb7* *Fmaj7* AFTER SOLDS, D.C. AL

FOREST FLOWER

- CHARLES LLOYD

(LATIN/SWING)

[A] (LATIN)
A maj 7

G maj 7



/ N.C.

C maj 7

Bb maj 7



/ N.C.

[B] (SWING)
Db-7

D-7b5 G7b9

C maj 7

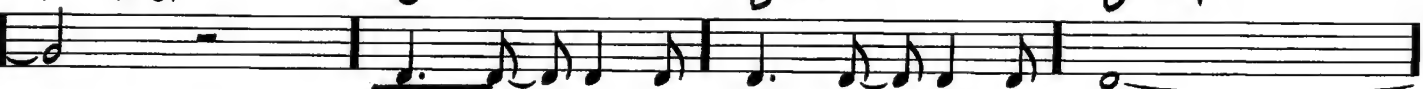


/ N.C.

[1. (LATIN)]
C-7

B7#9

Bb maj 7

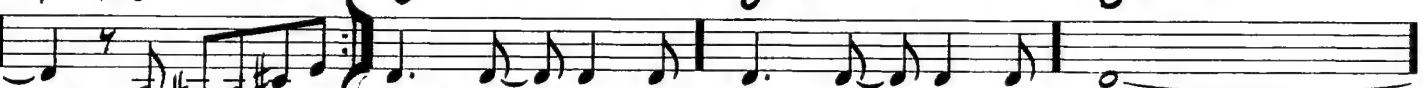


/ N.C.

[2. (LATIN)]
C-7

B7#9

Bb13



/ N.C.

[C] (LATIN)
C-7

Bb13

Eb maj 7

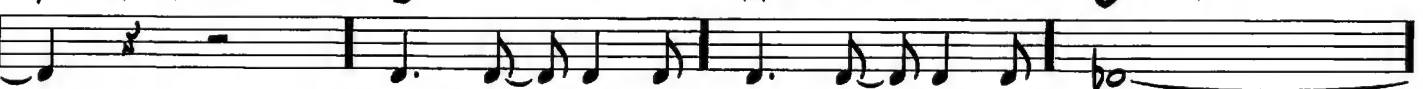


/ N.C.

Bb13

Ab7#11

Gb maj 7

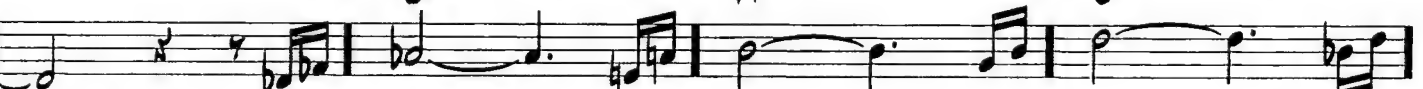


/ N.C.

Gb-7

A-7

C-7



Eb-7

C6



AFTER SOLOS, D.C. AL PLAY [B] SWING THROUGHOUT FOR SOLOS

(ENDING)

C maj 7

C maj 7
(VAMP)D-7
/ G

SOLO AS DESIRED

FOUR

-MILES DAVIS

(MED. SWING)

Handwritten musical score for "FOUR" by Miles Davis. The score is written on six staves in 4/4 time with a key signature of two flats (Bb, Eb). It includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staves, including Eb-7, Ab7, F#-7, Ab-7, Db7, G-7, F#-7, B7, Bb7, and F-7. There are also handwritten annotations like "Solo Break" and "Fine". The score ends with a double bar line and a repeat sign.

FINE

AFTER SOLOS, D.S. AL FINE
PLAY PICKUPS, TAKE REPEAT

FOUR ON SIX

- JOHN L. (WES) MONTGOMERY

(UP)

INTRO

(BASS) N.C.



2. Bbmaj7 G-7 G#A-7 D7#9 N.C.

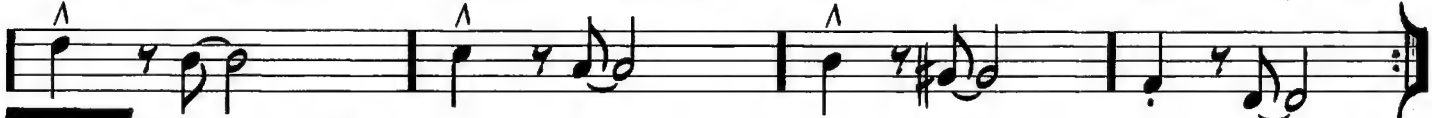


HEAD

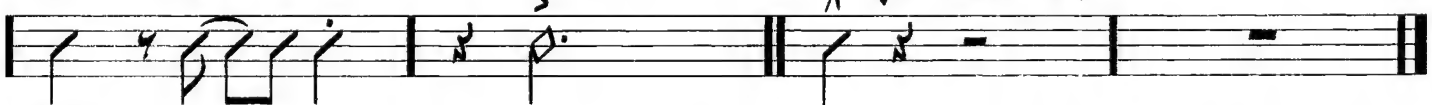
G-7



1. C-7 F7#11 Bb-7 Eb7#11 A-7 D7#11 Eb-7 Ab7#11



2. Bbmaj7 G-7 G#A-7 D7#9 (SOLO BREAK)-----



SOLOS

G-7

C-7

F7

Bb-7

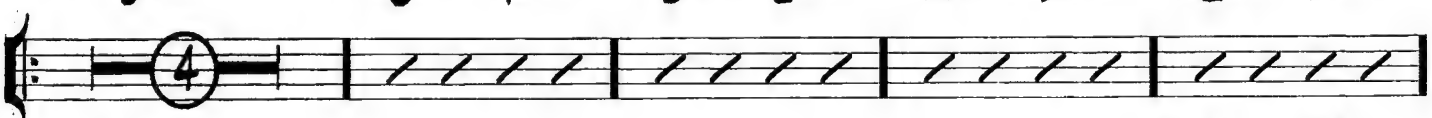
Eb7

A-7

D7

Eb-7

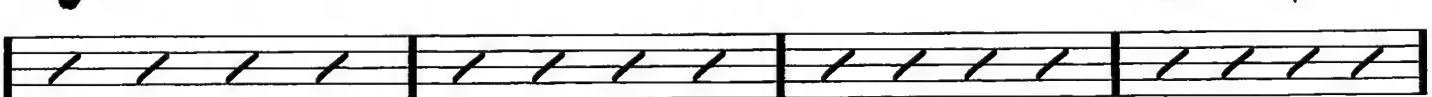
Ab7



G-7

C-7

F7



Bbmaj7

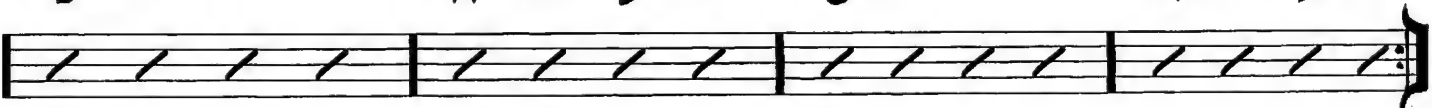
A-7b5

D7b9

G-7

A-7b5

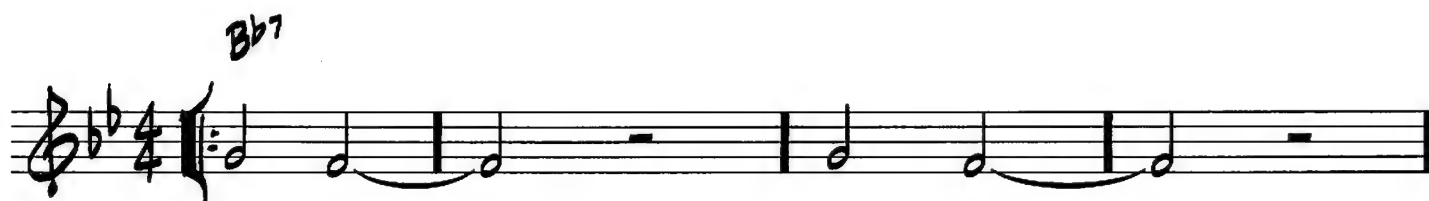
D7b9



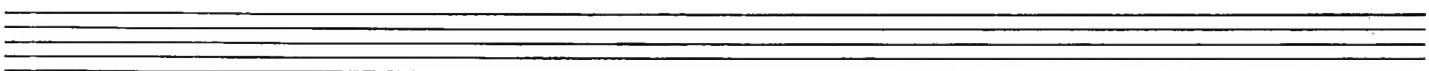
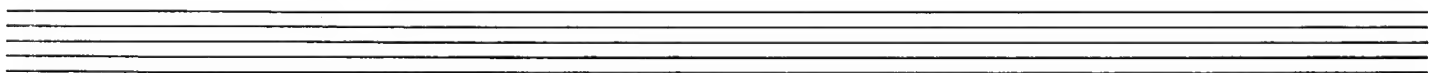
(MED. BLUES)

FREDDIE FREELoader

- MILES DAVIS



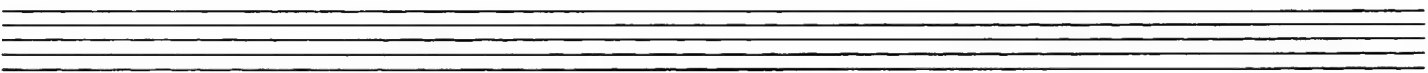
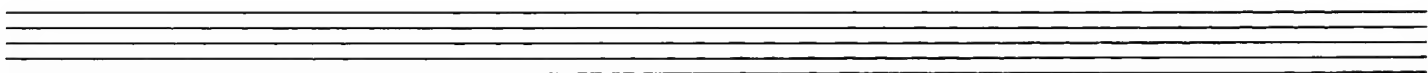
TAKE 1st ENDING FOR SOLOS



(MED. PUNK ROCK) **FREEDOM JAZZ DANCE** --EDDIE HARRIS



REPEAT HEAD IN/OUT
OPEN SOLOS OVER B^b7



(SLOW BLUES) GEE BABY, AIN'T I GOOD TO YOU

- DON REDMAN/ANDY RAZAF

Handwritten musical score for "Gee Baby, Ain't I Good to You" in E-flat major, 4/4 time. The score consists of six staves of music with various chords and triplets.

Staff 1: C⁷, A^b7, G⁷, C⁷

Staff 2: F⁷, B^b7, E^b6, G⁷, C⁷, A^b7

Staff 3: G⁷, C⁷, F⁷, B^b7, E^b6, E^b7

Staff 4: A^b6, A^o7, E^b6/B^b, E^b7, A^b6, A^o7

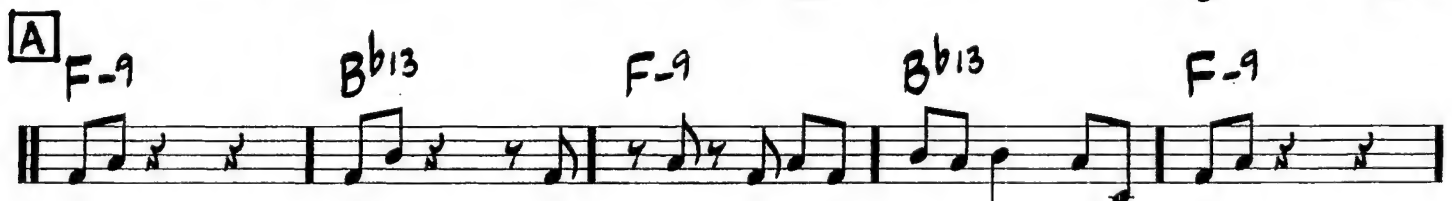
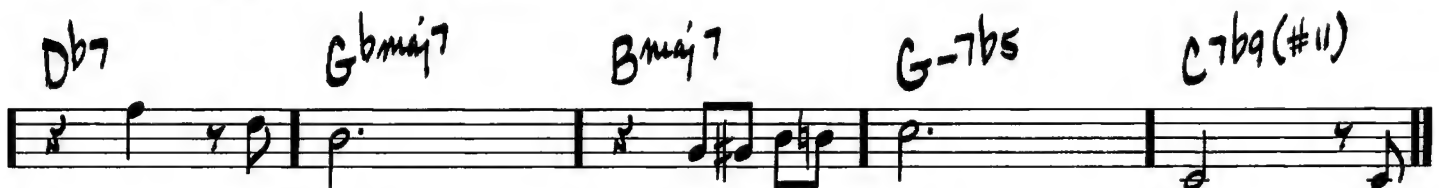
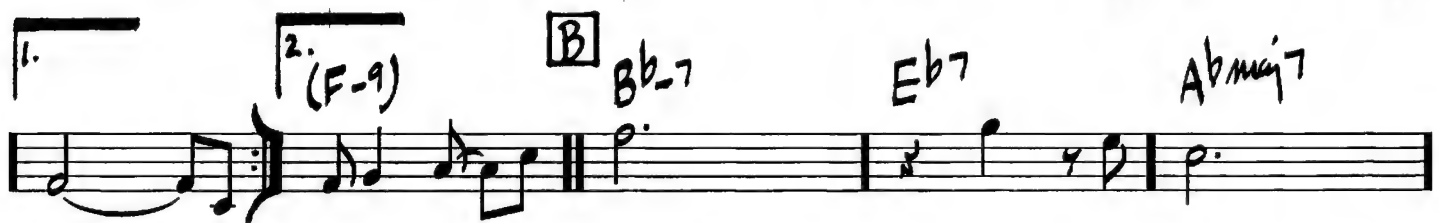
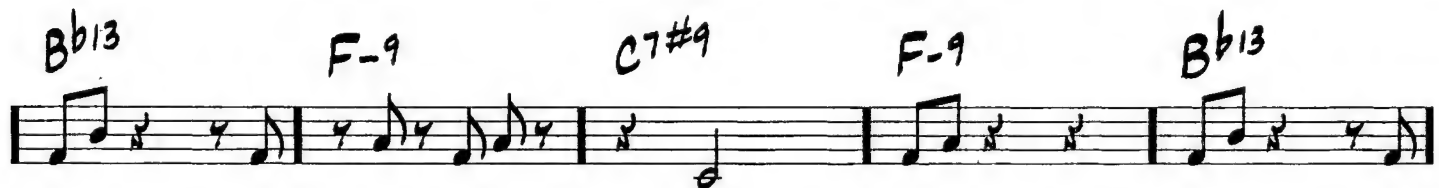
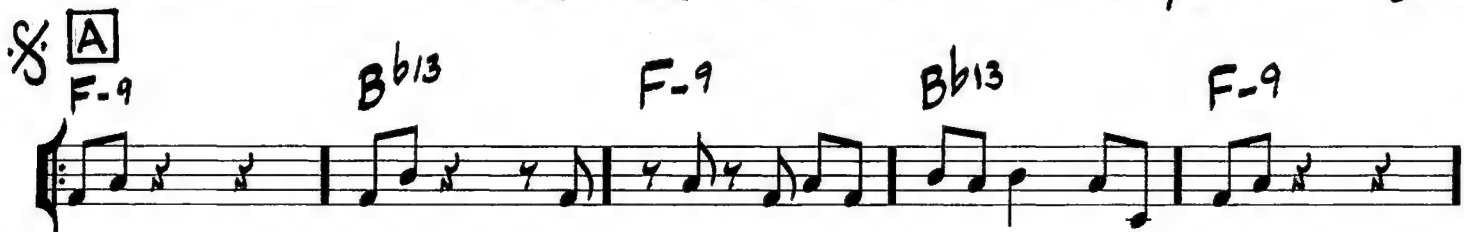
Staff 5: D-7b5, G⁷, C⁷, A^b7, G⁷, C⁷

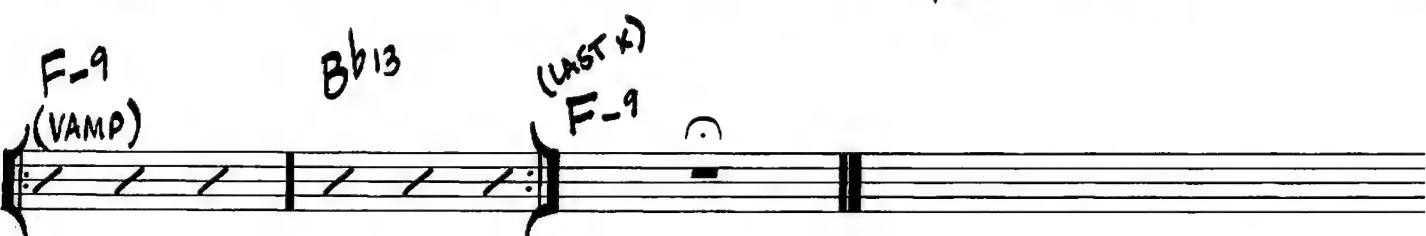
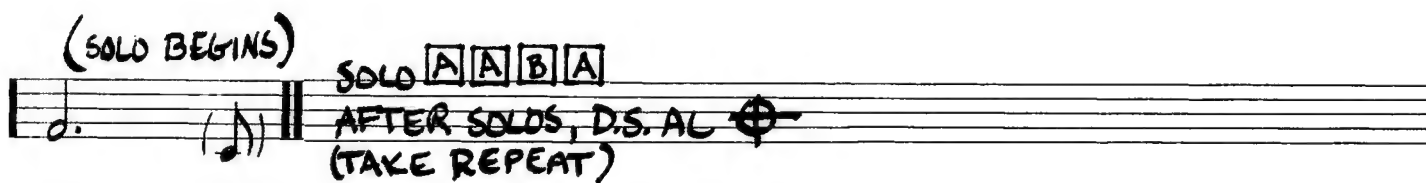
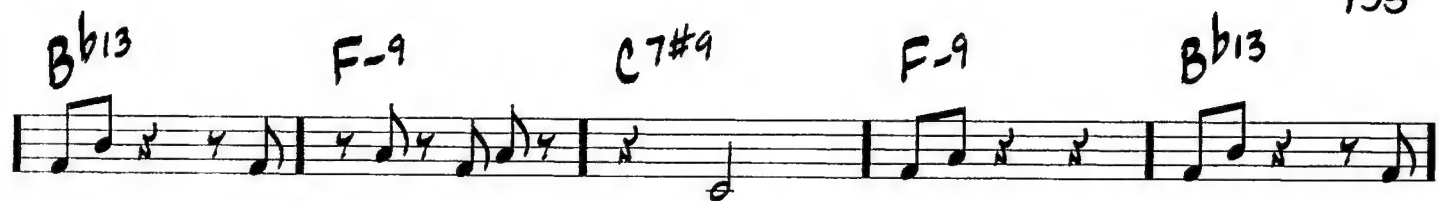
Staff 6: F⁷, B^b7, E^b6, (A^b7 G⁷)

(JAZZ WALTZ)

FULL HOUSE

-JOHN L. (NES) MONTGOMERY

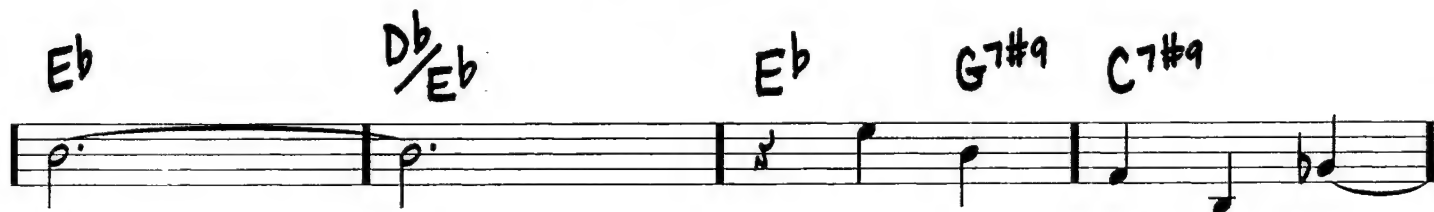
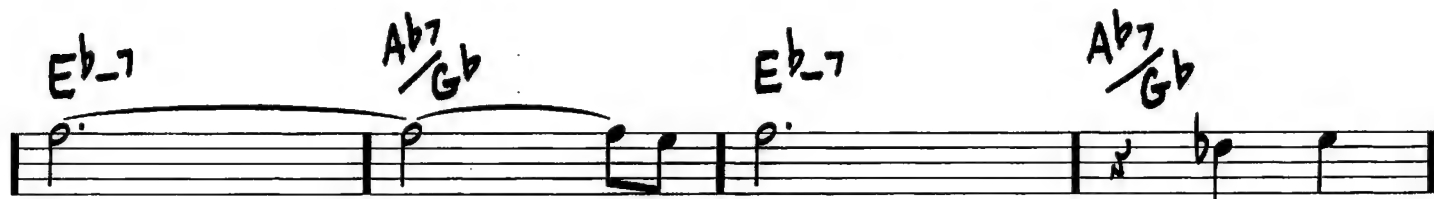
INTRO



GEMINI

-JIMMY HEATH

(FAST 3)



GIANT STEPS

-JOHN COLTRANE

(UP)

Chord progression and notation details:

- Staff 1: $B^{maj}7$ $D7$ | $G^{maj}7$ $Bb7$ | $Eb^{maj}7$ | $A-7$ $D7$
- Staff 2: $G^{maj}7$ $Bb7$ | $Eb^{maj}7$ $F\#7$ | $B^{maj}7$ | $F-7$ $Bb7$
- Staff 3: $Eb^{maj}7$ | $A-7$ $D7$ | $G^{maj}7$ | $C\#-7$ $F\#7$
- Staff 4: $B^{maj}7$ | $F-7$ $Bb7$ | $Eb^{maj}7$ | $C\#-7$ $F\#7$

FINE

(BOSSA)

THE GIRL FROM IPANEMA

(GARÔTA DE IPANEMA)

-ANTONIO CARLOS JOBIM/NORMAN GIMBEL/VINICIUS DE MORAES

Handwritten musical score for "The Girl from Ipanema" (Garôta de Ipanema) in G major, 4/4 time. The score is written on ten staves. Chords are indicated by handwritten notes above the staff. The key signature has one sharp (F#).

Section A: (Highlighted in yellow)

- Staff 1: Chords: A Fmaj7, G7
- Staff 2: Chords: G-7, Gb7b5, 1. Fmaj7, Gb7b5
- Staff 3: Chords: 2. Fmaj7

Section B: (Highlighted in yellow)

- Staff 4: Chords: B7, Gbmaj7, F#-7
- Staff 5: Chords: D7, G-7
- Staff 6: Chords: Eb7, A-7, D7b9(#11)
- Staff 7: Chords: G-7, C7b9(#11), Fmaj7
- Staff 8: Chords: G7, G-7, Gb7b5
- Staff 9: Chords: Fmaj7, (Gb7b5)
- Staff 10: Chords: x2

GLORIA'S STEP

-SCOTT LEFARO

(MED. SWING)

Handwritten musical score for "Gloria's Step" in 4/4 time, marked (MED. SWING). The score consists of five staves of music with various chords and triplets.

Staff 1: Chords: Fm7, Ebm7, Dm7, Dbm7, C7#9. Notes: Triplet of eighth notes (F4, G4, A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4), quarter note (F4).

Staff 2: Chords: F-7, Fm7, Ebm7, Dm7, Dbm7. Notes: Half note (F3), quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4), quarter note (B3), quarter note (A3), quarter note (G3), quarter note (F3).

Staff 3: Chords: C7#9, F-7, E-7, Fm7. Notes: Half note (F3), quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4), quarter note (B3), quarter note (A3), quarter note (G3), quarter note (F3).

Staff 4: Chords: A-7b5, E-7b5, G-7b5, D-7b5. Notes: Half note (A2), quarter note (B2), quarter note (C3), quarter note (D3), quarter note (E3), quarter note (D3), quarter note (C3), quarter note (B2), quarter note (A2).

Staff 5: Chords: F-7b5, Bb-7b5, Eb7#9. Notes: Half note (F2), quarter note (G2), quarter note (A2), quarter note (B2), quarter note (C3), quarter note (B2), quarter note (A2), quarter note (G2), quarter note (F2).

(BALLAD)

GOD BLESS' THE CHILD

- ARTHUR HERZDYG JR. /

BILLIE HOLIDAY

Handwritten musical score for "God Bless the Child" by Billie Holiday. The score is in 4/4 time, key of B-flat major (two flats). It consists of 10 staves of music with various chords and melodic lines. The chords are written in a handwritten style, often with a slash indicating a change or a specific voicing. The melody is written on a treble clef staff. The score includes a key signature change from two flats to one flat (B-flat major to E-flat major) in the middle section.

Chords and notation across staves:

- Staff 1: $Ebmaj7$ $Eb7$ $Ab6$ / $Ebmaj7$ $Eb7$ $Ab6$ / $Bb-7$ $Eb7$
- Staff 2: $Bb-7$ $Eb7$ $Abmaj7$ $Ab6$ $Ab-(maj7)$ $Ab-6$ $G-7$ $C7b9$
- Staff 3: $F-7$ $Bb7$ $Eb6$ $1. F-7$ $Bb7$ $2. D-7b5$ $G7$
- Staff 4: $C-$ $C-(maj7)$ $C-7$ $C-6$ $G-7$ $D-7b5$ $G7$
- Staff 5: $C-$ $C-(maj7)$ $C-7$ $C-6$ $G-7$ $C7$ $F-7b5$ $Bb7$
- Staff 6: $Ebmaj7$ $Eb7$ $Ab6$ / $Ebmaj7$ $Eb7$ $Ab6$ / $Bb-7$ $Eb7$ $Bb-7$ $Eb7$
- Staff 7: $Abmaj7$ $Ab6$ $Ab-(maj7)$ $Ab-6$ $G-7$ $C7b9$ $F-7$ $Bb7$
- Staff 8: $Eb6$ $(F-7$ $Bb7)$

GOLDEN LADY

-STEVIE WONDER

(MED. ROCK)
♩ = 104

Handwritten musical score for "Golden Lady" by Stevie Wonder. The score is written on ten staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is written in a rhythmic, syncopated style. Chords are written above the notes. The score includes a "SOLO" section and a "LAST TIME, D.S. AL" section. The key signature changes to one flat (Bb) in the final section. The score ends with a double bar line and a repeat sign.

Chords and notation across staves:

- Staff 1: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 2: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 3: Ebmaj7, F-7, G-7, A-7, D7sus4
- Staff 4: Ebmaj7, Bbmaj7, Ab-7, Db7, Gbmaj7
- Staff 5: F#-7, B7sus4, B7, A-7, D7sus4 (3rd x: Eb7b9)
- Staff 6: G-, G-(maj7), G-7, G-6, Abmaj7
- Staff 7: G-, G-(maj7), G-7, G-6, Abmaj7
- Staff 8: Gmaj7, F-7, Bb7sus4
- Staff 9: Ebmaj7 SOLO, F-7, G-7, A-7, D7sus4
- Staff 10: Ab-, Ab-(maj7), Ab-7, Ab-6, Amaj7, LAST TIME, D.S. AL
- Staff 11: A-, A-(maj7), A-7, A-6, Bbmaj7

CONT. MODULATING UP 1/2 STEP AFTER EACH REPEATED SECTION AND FADE

GOOD EVENING MR. AND MRS. AMERICA

-JOHN GUERIN

GRAND CENTRAL

-JOHN COLTRANE

(J^{UP} = 258)

Handwritten musical score for "Grand Central" by John Coltrane. The score is written on ten staves in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The piece concludes with a double bar line and the word "FINE".

Chord symbols and musical notation details:

- Staff 1: F- (Bb-7 Eb7 Ab-7 Db7)
- Staff 2: Gb-7 B7 Bb- B7b5 Bb-
- Staff 3: B7b5 2. Bb- F#-7 B7
- Staff 4: F#-7 B7 F#-7 B7 F#-7 B7 F#-7 B7
- Staff 5: F#-7 B7 Bb-7 Eb7 A7 C7 F-
- Staff 6: Bb-7 Eb7 Ab-7 Db7 Gb-7 B7 Bb-
- Staff 7: B7b5 Bb- B7b5 Bb-
- Staff 8: B7b5 Bb-

END OF MUSIC

FINE

THE GREEN MOUNTAINS

-STEVE SWALLOW

INTRO/ENDING

Cmaj7 G9sus4



HEAD

Cmaj7 (G9sus4)



Fmaj7 (C9sus4)



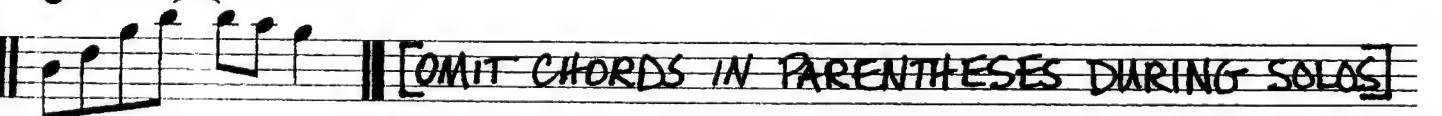
D7 (A-7)



G D/F# G7/F C/E Fmaj7 E-7 A-7 D7



G



[OMIT CHORDS IN PARENTHESES DURING SOLOS]

166

(BOP)

GROOVIN' HIGH

-JOHN "DIZZY" GILLESPIE

Handwritten musical score for "Groovin' High" by John "Dizzy" Gillespie. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The score includes a repeat sign at the beginning, a triplet in the fourth measure, and a double bar line at the end. The word "FINE" is written below the final measure.

Chords and measures:

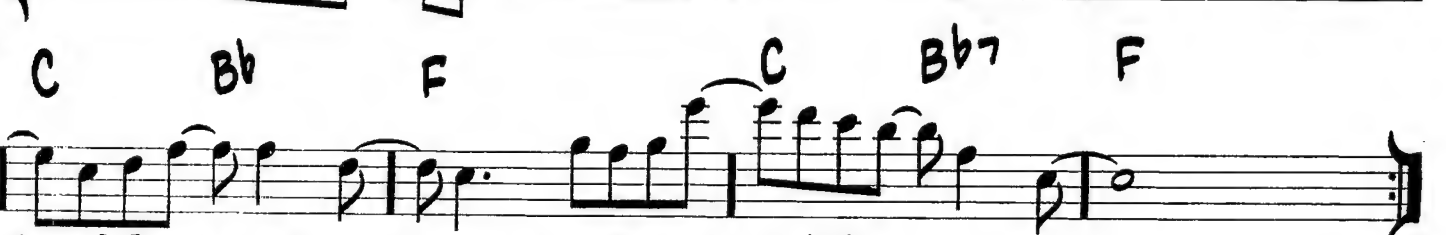
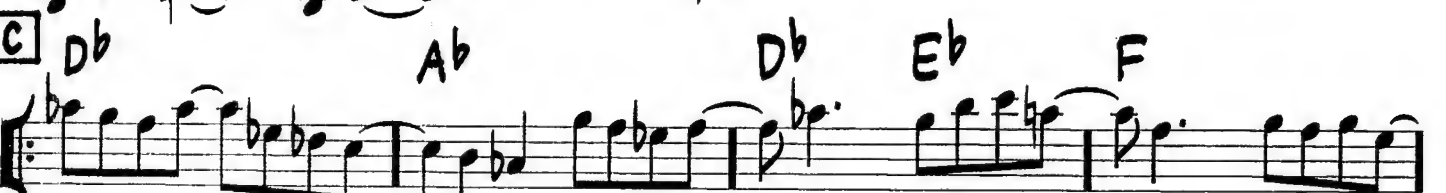
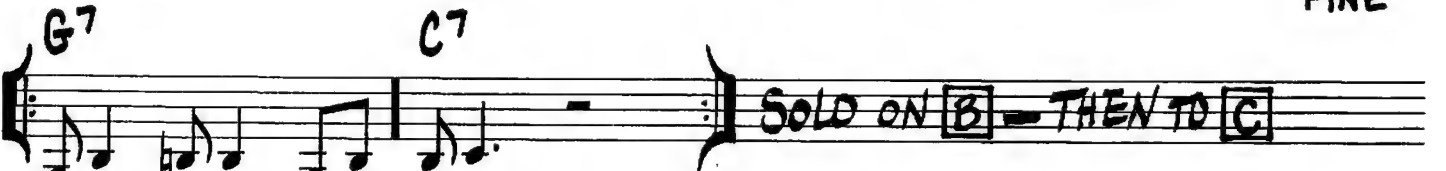
- Measure 1: Ebb
- Measure 2: A-7
- Measure 3: D7
- Measure 4: Ebb
- Measure 5: G-7
- Measure 6: C7
- Measure 7: F7
- Measure 8: 1. F-7
- Measure 9: Bb7
- Measure 10: G-7
- Measure 11: F#-7
- Measure 12: F-7
- Measure 13: Bb7ba
- Measure 14: 2. F-7
- Measure 15: Bb7
- Measure 16: F-7
- Measure 17: Db7
- Measure 18: Ebb
- Measure 19: (F-7 Bb7)
- Measure 20: FINE

(ROCK)

GROW YOUR OWN

[A] F A^b C⁷ F⁷ / / G⁷C⁷ B^{b7} F A⁷ D- E^{b7}(13)D^{b7}(13) A⁷(#11) D⁷ F⁷B^{b7} E^{b7} G B D F

[B] FINE



PLAY [C] MELODY ONCE, THEN IMPROVISE ON [C]
 AFTER SOLOS, D.C. AL FINE

(MED. BALLAD)

GUILTY- GUS KAHN / RICHARD WHITING /
HARRY AKST

Handwritten musical score for the song "Guilty". The score is in B-flat major (two flats) and 4/4 time. It consists of 16 measures. The melody is written on a single staff with a treble clef. Chord symbols are written above the staff, indicating the harmonic structure. The score includes repeat signs and first/second endings.

Chord symbols (from left to right):

- Bbmaj7, G7#5, C-7, A7#5, Bbmaj7, Bb7#5, Ebmaj7, Ab7
- Bbmaj7, Db07, C-7, F7, 1. C-7, F7#5, Bb6, C-7, F7
- 2. C-7, F7, Bb6, E-7b5, A7, D-, D-(maj7), D-7, E-7b5, A7#5
- D-7, E-7, A7, Fmaj7, G-7, C7
- G-7, C7, C-7, F7, Bbmaj7, G7#5, C-7, A7#5
- Bbmaj7, Bb7#5, Ebmaj7, Ab7, Bbmaj7, Db07, C-7, F7
- C-7, F7, Bb6

(MED.)

GYPSEY IN MY SOUL

-CLAY BOLAND/ MOE JAFFE/ CLAY BOLAND

$Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$

$F-7$ $Bb7$ $Ebb6$ $C-7$ $F-7$ $Bb7$ $Ebb6$ $A-7b5$ $D7$

$G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $G-7$ $C7$ $F-7$ $Bb7$

G PEDAL

$F-7$ $Bb7$ $F-7$ $Bb7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$

$F-7$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebb6$ C^o7

$F-7$ $Bb7$ $F-7$ $Bb7b9$ $Ebb6$ C^o7 $F-7$ $Bb7$

$F-7$ $Bb7b9$ $Ebb6$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$

$Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebmaj7$ $C-7$ $F-7$ $Bb7$ $Ebb6$ ($F-7$ $Bb7$)

(MED. UP)

HALF NELSON

- MILES DAVIS

Cmaj7 *F-7*

* PLAY CUE ON REPEAT - THEN SOLOS *Cmaj7*

Bb7

B-7 *Bb-7* *Abmaj7*

A-7 *D7*

D-7 *G7* *E-7* *Eb7*

Abmaj7 *G7* *Cmaj7*

F-7 *Bb7* *Cmaj7*

B-7

Bb-7



Abmaj7

A-7



D7

D-7

G7



E-7

Eb7

Abmaj7

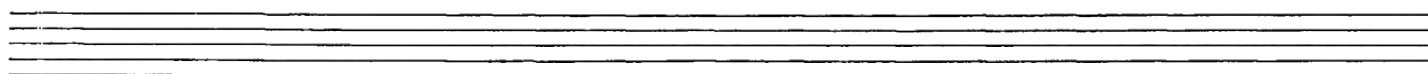
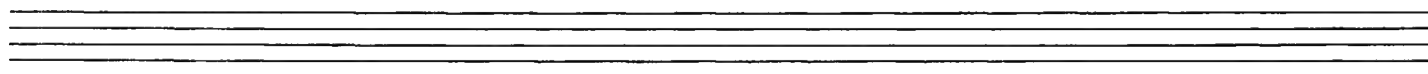
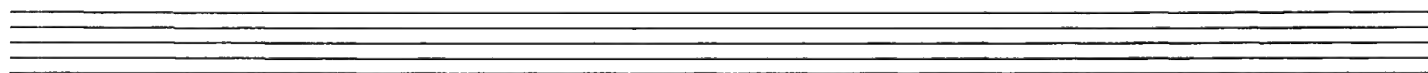
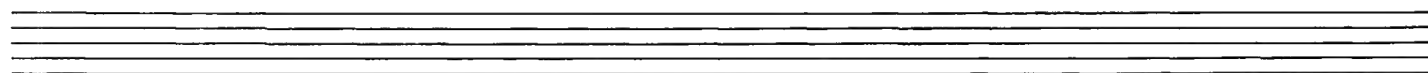
G7



⊕ G7

Cmaj7

PLAY HEAD ONCE, THEN SOLOS
AFTER SOLOS, D.C. AL ⊕



(MED.)

HAVE YOU MET MISS JONES

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "Have You Met Miss Jones" in 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are written in a handwritten style above the notes.

Chords and notes across the staves:

- Staff 1: $Fm\sharp7$, $F\sharp07$, $G-7$
- Staff 2: $C7$, $A-7$, $D-7$
- Staff 3: $G-7$, $C7$, $C-7$, $F7$
- Staff 4: $Bbm\sharp7$, $A\flat-7$, $D\flat7$, $Gbm\sharp7$, $E-7$, $A7$
- Staff 5: $Dm\sharp7$, $A\flat-7$, $D\flat7$, $Gbm\sharp7$, $G-7$, $C7$
- Staff 6: $Fm\sharp7$, $F\sharp07$, $G-7$, $C7$, $B\flat7$
- Staff 7: $A-7$, $D7$, $G-7$, $C7$, $Fm\sharp7$, $(G-7 C7)$

HEAVEN

-DUKE ELLINGTON

(BALLAD)



(MED.)

HEEBIE JEEBIES

-BOYD ATKINS



(MED.) HERE'S THAT RAINY DAY

175

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for "Here's That Rainy Day" in G major, 4/4 time. The score consists of six staves of music with corresponding chords written above.

Staff 1: Chords: Gmaj7, Bb7, Ebmaj7, Abmaj7.

Staff 2: Chords: A-7, D7, Gmaj7, D-7, G7.

Staff 3: Chords: C-7, F7, Bbmaj7, Ebmaj7.

Staff 4: Chords: A-7, D7, Gmaj7, A-7, D7.

Staff 5: Chords: Cmaj7, A-7, D7, B-7, E-7, A7.

Staff 6: Chords: A-7, D7, G6, (A-7 D7).

(UP)

HELLO, YOUNG LOVERS

- RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "Hello, Young Lovers" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The chords and melodic lines are as follows:

- Staff 1: Chords: Cmaj7, D-7, E-7, D-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 2: Chords: Cmaj7, C#o7, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 3: Chords: D-7b5, G7/B, Ebmaj7/Bb, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 4: Chords: Ab7b5, G7sus4, G-7, C6, D-7, G7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 5: Chords: C6, G-7, C7, Fb, G-7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 6: Chords: A-7, G-7, Fmaj7, G-7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 7: Chords: Fmaj7, B-7b5, E7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 8: Chords: A-7, D7, D-7, A7#5. Melody: Quarter notes G4, A4, Bb4, A4, G4.

Ab7b5 G7 Cm7 D-7

E-7 D-7 Cm7 C#o7

D-7 G7 D-7b5 G7/B

Ebm7/Bb G7 Ab7b5 G7

G-6 C7 F F-

E7 A7 D-7 Ab7 G7

Cb (SOLO BREAK) (D-7 G7)

Cb AFTER SOLDS, D.S. AL (PLAY PICKUP)

(MED.)

HOT TODDY

-HERB HENDLER/

RALPH FLANAGAN

C^b G^- C^b G^- F^{maj7} F^b F^{maj7} F^b

C^b G^- C^b G^- F^{maj7} F^b F^{maj7} F^b

F^7 C^- F^7 C^- $1. B^b^{maj7}$ B^b6 B^b^{maj7} B^b6

G^7 D^- G^7 D^- C^7

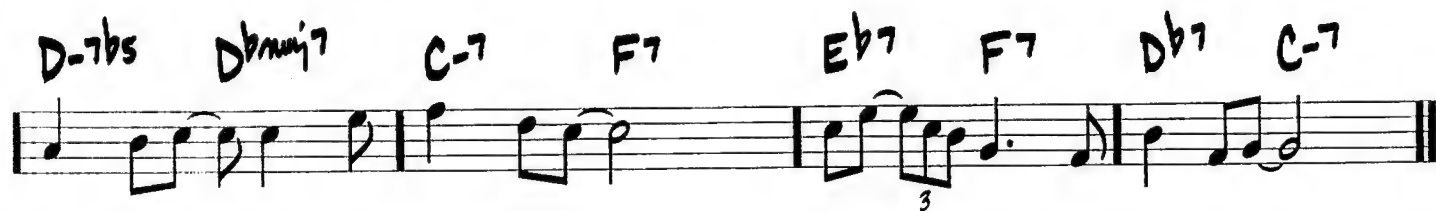
$2. B^b^{maj7}$ B^b6 B^b- C^b G^- C^b G^-

C^b G^- F^b

(SLOW SWING)

HOUSE OF JADE

-WAYNE SHORTER



(MED.)

HOW HIGH THE MOON

- MORGAN LEWIS/
NANCY HAMILTON

Handwritten musical score for "How High the Moon" in 4/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The music is written in a single melodic line with various chords indicated above the notes. The chords are: Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, A-7b5, D7, G-7, A-7b5, D7, Gmaj7, A-7, D7, B-7, Bb7, A-7, D7, Gmaj7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, A-7b5, D7, Gmaj7, A-7, D7, B-7, Bb7, A-7, D7, Gb, (A-7, D7), and FINE.

HOW INSENSITIVE

(INSENSATEZ)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/NORMAN GIMBEL

(Bossa)

D-9

C#07



C-6

G7/b



Bbmaj7

Ebmaj7



E-7b5

A7b9

D-7

D#7



C-9

B07



Bbmaj7

E-7b5

A7b9

D-7

/ / D#7 /



C-9

F7

B-7

E7b9



Bbmaj7

A7b9

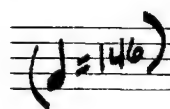
D-7



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HOW MY HEART SINGS

-EARL ZINDARS/
ANNE ZINDARS

Handwritten musical score for "How My Heart Sings" in 4/6 time, featuring piano accompaniment with various chords and melodic lines.

Chords and Notation:

- Staff 1:** E-7, A-7, D-7, G7. Chords below staff: Cmaj7, Fmaj7, B-7b5, E7b9.
- Staff 2:** A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 3:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 4:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 5:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 6:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 7:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 8:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 9:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 10:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 11:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 12:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 13:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 14:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 15:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 16:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 17:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 18:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 19:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.
- Staff 20:** E7b9, A-7, Ab07, A-7/G, F#-7b5. Chords below staff: E7b9, A-7, Ab07, A-7/G, F#-7b5.

Other markings:

- B PEDAL** (indicated by a dashed line across the middle of the score).
- D.S. AL** (Da Capo Al Fine) at the end of the piece.
- (SOLD BEGINS)** at the bottom of the page.

HULLO BOLINAS

(MED.)



(ENDING)



RIT. - - - - -

I CAN'T GET STARTED WITH YOU

-VERNON DUKE/IRA GERSHWIN

Handwritten musical score for "I CAN'T GET STARTED WITH YOU" by Vernon Duke/Ira Gershwin. The score is written on ten staves in 4/4 time. The chords written above the staves are:

- Staff 1: Cmaj7, A-7, D-7, G7, E7, A-7
- Staff 2: D7, G7sus4, Cmaj7, A-7, D-7, G7b9
- Staff 3: 1. Bb7b5, A7, D7, G7sus4, 2. C6, Bb7, Cmaj7
- Staff 4: E-7, A7, E-7, A7, Dmaj7, Gmaj7, Dmaj7
- Staff 5: D-7, G7, D-7, G7, E-7, A7, D7, G7sus4
- Staff 6: Cmaj7, A-7, D-7, G7, E7, A-7, D7, G7sus4
- Staff 7: Cmaj7, A7#5, D-7, G7, C6, (A7#5, D-7, G7)

(MED.) I CAN'T GIVE YOU ANYTHING BUT LOVE

-JIMMY MC HUGH / DOROTHY FIELDS

Handwritten musical score for "I Can't Give You Anything But Love" in G major, 4/4 time. The score consists of ten staves of music with various chords written above the notes.

Chords written above the staves:

- Staff 1: Gmaj7, B-7, B°7, A-7, D7
- Staff 2: Gmaj7, B-7, E-7, A-7, D7
- Staff 3: D-7, G7, Cmaj7
- Staff 4: A7, A-7, D7
- Staff 5: Gmaj7, B-7, B°7, A-7, D7
- Staff 6: D-7, G7, Cmaj7
- Staff 7: C#°7, Gmaj7/B, E7
- Staff 8: A-7, D7, Gb, (A-7 D7)

(BALLAD)

I COULD WRITE A BOOK- RICHARD RODGERS /
LORENZ HART

Chords written above the staff:

Staff 1: $Cm7$ $A-7$ $D-7$ $G7$ $E-7$ $A-7$ $D-7$ $G7$

Staff 2: $Cm7$ $E-7$ $A7b9$ $D-7$ $B-7b5$ $E7$

Staff 3: 1. $A-7$ $D-7$ $G7$ $F\#-7b5$ $B7$ $E-7$

Staff 4: $A-7$ $D7$ $D-7$ $G7$

Staff 5: 2. $A-7$ $A\flat7$ $G-7$ $C7$ $Fmaj7$ $B\flat7$

Staff 6: $E-7$ $A7b9$ $D-7$ $G7$ $C\flat$ $D-7$ $G7$

Staff 7: (-)

(MED.
SLOW)

I GOT IT BAD AND THAT AIN'T GOOD

-DUKE ELLINGTON/PAUL FRANCIS WEBSTER

Handwritten musical score for "I Got It Bad and That Ain't Good" by Duke Ellington and Paul Francis Webster. The score is written on ten staves in G major, 4/4 time. It includes various chords such as Gmin7, B7, E-7, A7, E-7, A7, A-7, B7, E7, A7, D7, G6, E-7, A-7, D7, 2. G6, C#07, D-7, G7, Cmaj7, F7, Gmin7, B-7, E7, A-7, D7, Gmin7, B7, E-7, A7, E-7, A7, A-7, B7, E7, A7, D7, G6, and (A-7 D7). The score features a key signature of one sharp (F#) and a time signature of 4/4. The notation includes eighth and quarter notes, rests, and a repeat sign. The piece ends with a double bar line.

I LET A SONG GO OUT OF MY HEART

(Swing) - DUKE ELLINGTON / HENRY NEMO / JOHN REDMOND / IRVING MILLS

Eb Ab7 Eb C-7 G-7 C7
 G-7 C7 Ab6 G-7 F-7 F#o7 Eb/G Ab7
 1. Eb C-7 F-7b5 Bb7 2. Eb Ab-6 Eb Eb/G Gb7
 3 F-7 Bb7 Ebmaj7
 Eb6 / D-7 G7 C- G7#5/B C-/Bb C-/A Ab-7 Db7 Gb7 /
 B7 Bb7#5 Eb Ab7
 Eb C-7 G-7 C7 G-7 C7
 3 Ab6 G-7 F-7 F#o7 Eb/G Ab7 Eb F-7/Bb
 Eb (Bb7#5) 3

I LOVE PARIS

- COLE PORTER

(MED.)

Handwritten musical score for "I LOVE PARIS" by Cole Porter. The score is written on ten staves. The first five staves are for a vocal melody in G major (one sharp) and 4/4 time. The last five staves are for a piano accompaniment in G major. Chords are written above the notes. The score includes various musical notations such as notes, rests, and bar lines.

Chords and notation for the first five staves (Vocal Melody):

- Staff 1: C-7, D-7b5, G7
- Staff 2: C-7, D-7b5, G7
- Staff 3: D-7b5, G7, D-7b5, G7
- Staff 4: D-7b5, G7, C-7
- Staff 5: C6, D-7, C/E, D-7, C6, Fmaj7, E-7, D-7

Chords and notation for the last five staves (Piano Accompaniment):

- Staff 6: C6, D-7, E-7, E7b, D-7, G-7, C7
- Staff 7: Fmaj7, F#7, E-7, A7
- Staff 8: D-7, G7, C6, (D-7b5 G7)
- Staff 9: D-7, G7, C6, (D-7b5 G7)
- Staff 10: D-7, G7, C6, (D-7b5 G7)

(MED.)

I LOVE YOU

- COLE PORTER

Handwritten musical score for "I LOVE YOU" by Cole Porter. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one flat (Bb). The score includes a repeat sign at the beginning and a "FINE" marking at the end.

Chords and notation visible in the score:

- Chords: G-7b5, C7b9, Fm7, A-7, D7b9, G-7, C7, Fb, B-7, E7, Am7, F#-7, A-7b5, D7b9, G7, C7, G-7b5, C7b9, Fm7, Eb7(#11), D7b9, G7, G-7, C7, Fb, (A-7 D7b9).
- Notation: Treble clef, 4/4 time signature, repeat sign, first ending bracket, triplet markings (3), and a "FINE" marking.

I MEAN YOU

-THELONIOUS MONK/


COLEMAN HAWKINS

191

(MED.)

INTRO (E^b9)

E^b9

A  UNISON

F⁶

D^b7

D⁷

G-7

C⁷

F⁶

1st G-7

C⁷

2nd F⁶

B E^b9

D^b7

F⁶

G^b7

C F⁶

D^b7

D⁷

G-7

C⁷


1st F⁶

(E^b7)

E^b9

UNISON -

2nd F⁶

FINE
1ST TIME, TO  FOR SOLOS
TAKE 2ND ENDING ON SOLOS

AFTER SOLOS, D.S. AL FINE (1ST ENDING)

(MED. BALLAD)

I REMEMBER CLIFFORD

- BENNY GOLSON

INTRO

Chords: $A^{b}maj7$ $B^{b}7$ $\frac{B^{b}7}{A^{b}}$ G^{-7} $A^{b}o7$

Chords: C^{-7} B^{b-7} A^{b-7} G^{b-7} F^{-7} $\frac{A^{b}}{B^{b}}$ $\frac{A^{b-}}{B^{b}}$

Chords: $E^{b}maj7$ G^{-7} $A^{b}maj7$ A° $B^{b}7(13)$ B^{o7} C^{-7} $\frac{C^{-7}}{B^{b}}$

Chords: A^{-7b5} D^{7b9} G^{-7} $\frac{G^{-7}}{F}$ E^{-7b5} A^{7b9} F^{-7} $B^{b}7(b9)$

Chords: A^{-7b5} D^{7b9} G^{-7b5} C^{7b9} F^{-7} $B^{b}7\#5$ G^{-7} $A^{b}maj7$

Chords: A^{-7b5} D^{7b9} G^{-7} C^{7b9} F^{-7} $B^{b}7$ $E^{b}maj7$

Chords: D^{-7b5} G^{7b9} C^{-7} $\frac{C^{-7}}{B^{b}}$ A^{-7b5} D^{7b9} G^{-7} C^7 F^{-7} $B^{b}7$

C Ebmaj7 G7 Abmaj7 A° Bb7(13) B°7 C-7 C-7/Bb

A-7b5 D7b9 G-7b5 C7b9 ⊕ F-7 Bb7#5 Eb6 Bb7b9

⊕ F-7 Bb7#5 G-7 B/F# **D** F-7 Bb7 Bb7/Ab

D.S. FOR SOLOS
AFTER SOLOS, D.S. AL

G7 Ab°7 C-7 Bb-7 Ab-7 Gb-7 F-7 Ab/Bb Bb7#5

Ebmaj7 D7#9 Ebmaj7

1944

(BALLAD)

I SHOULD CARE

-SAMMY CAHN/AXEL STORDAHL/
PAUL WESTON

Handwritten musical score for "I Should Care" (Ballad). The score is written on ten staves, each with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written on the upper staff of each system, and the bass line is written on the lower staff. Chords are indicated above the notes, and triplets are marked with a '3' and a bracket.

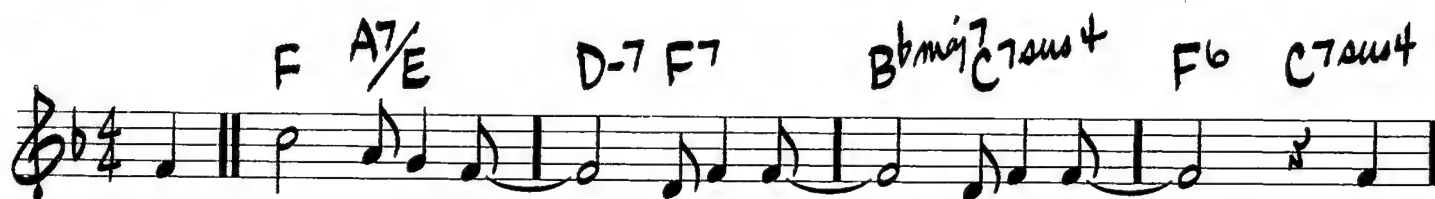
Chords and notation across the staves:

- Staff 1: D-7, G7, E-7, A7, D-7, G7 (triplet), Cmaj7
- Staff 2: E-7b5, A7, D-7, F-7, Bb7
- Staff 3: Cmaj7 (triplet), B-7b5, E7, G-7 (triplet), C7, Fmaj7
- Staff 4: B-7b5 (triplet), E7b9, A-7, D7 (triplet), D-7 (triplet), G7
- Staff 5: D-7, G7, E-7, A7, D-7, G7 (triplet), Cmaj7
- Staff 6: E-7b5, A7, D-7, F-7, Bb7
- Staff 7: Cmaj7 (triplet), B-7b5, E7, A-7, D7
- Staff 8: D-7, G7, Cb (Fmaj7), E-7, A7

I WISH I KNEW HOW IT WOULD FEEL TO BE FREE

-BILLY TAYLOR

(MED. GOSPEL)



196

(BALLAD) I'LL NEVER SMILE AGAIN

- RUTH LOWE

F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7
 F-7 B9#11 Bb7b9 Eb6 Ab9 G-7 Gb7b5
 F-7 Bb7b9 Eb6 F-7 Bb7#5 Ebmaj7 D9
 Gmaj7 D7/A G/B Gb7 F-7 Bb7 G-7 Gb7
 F-7 B9#11 Bb7sus4 Bb7b9 Ebmaj7 G-7 Gb7
 F-7 B9#11 Bb7b9 Ebmaj7 Eb6 Bb6 A7b5
 Abmaj7 Db7 Ebmaj7 C9
 F-7 Bb7b9 Eb6 G-7 Gb7
 Eb6 B7 Eb6
 RIT. (LAST X) AFTER SOLOS, D.C. AL

I'LL REMEMBER APRIL

1917

-PAT JOHNSON/
DON RAYE/
GENE DE PAUL

Handwritten musical score for "I'll Remember April" in G major, 4/4 time. The score consists of 12 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves themselves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. The chords are: Gmaj7, G6, Gmaj7, G6, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, Gmaj7, G7b9, C-7, F7, Bbmaj7, G-7, C-7, F7, Bbmaj7, Bb6, A-7, D7, Gmaj7, G6, F#-7, B7, Emaj7, A-7, D7, Gmaj7, G6, Gmaj7, G6, G-7, G-6, G-7, G-6, A-7b5, D7, B-7b5, E7, A-7, D7, G6, (A-7 D7).

(MED.)

I'M ALL SMILES- MICHAEL LEONARD/
HERBERT MARTIN

Handwritten musical score for "I'M ALL SMILES" in 3/4 time. The score consists of ten staves of music, each with a key signature of two sharps (F# and C#). The chords and notes are as follows:

- Staff 1: D7#9, G-7, C#7#9, Cmaj7
- Staff 2: A-7, D7, B-7, E7
- Staff 3: C#-7, F#7, Bmaj7, G#-7
- Staff 4: E-7, A7, Dmaj7, A7
- Staff 5: D7#9, G-7, C#7#9, Cmaj7
- Staff 6: A-7, D7, B-7, E7
- Staff 7: C#-7, F#7, Bmaj7, G#-7
- Staff 8: E-7, A7, F#-7, D6/F#

Handwritten musical score on ten staves. The notation includes various chords and melodic lines. The chords are written above the staves, and the melodic lines are written on the staves. The score is written in a key with one flat (B-flat) and a common time signature (C).

Chords and notation across the staves:

- Staff 1: $G^b \text{maj}7$, A^b7 / G^b , $F-7$, B^b7
- Staff 2: $G-7b5$, $C7b9$, $F \text{maj}7$
- Staff 3: $E-7$, $A7$, $D \text{maj}7$
- Staff 4: $G \text{maj}7$, $F\#-7$, $B7b5$, B^b7b5 , $A7$
- Staff 5: $E-7$, $A7$, $D \text{maj}7$, $D7$, R.C. AL
- Staff 6: $G \text{maj}7$, $E7 / G\#$, $A7$, $A7 / G$
- Staff 7: $F\#-7$, $B-7$, $E-7$, $A7 \text{ sus}4$, $A7$
- Staff 8: $F\#7$, $B-7$, $E-7$, $A7 \text{ sus}4$, $A7$
- Staff 9: D^b , $(A7)$
- Staff 10: (Empty staff)

(MED SWING) I'M BEGINNING TO SEE THE LIGHT

— DON GEORGE / JOHNNY HODGES / DUKE ELLINGTON / HARRY JAMES

A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}



G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ | 1. G A⁻⁷ D⁷ | 2. G



B B⁷

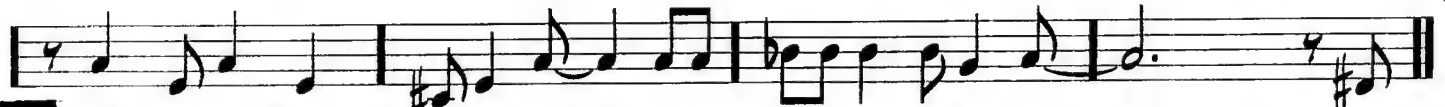
B^{b7}



A⁷

B^{b-7} E^{b7}

A⁻⁷ D⁷



A G⁶ C⁻⁶ G⁶ E⁷ A⁷ D⁷ B^{b-7} E^{b7}



G⁶ F^{#7} F⁷ E⁷ A⁷ D⁷ G (A⁻⁷ D⁷)



(BALLAD)

I'M YOUR PAL

- STEVE SWALLOW

Chord progression for the first line of the melody:

C (3) ^{*(A7#5)} Com 4 D-7 G7#5 C/E ^{A^b/E^b}

* PLAY PAREN. CHORD ON SOLOS

Chord progression for the second line of the melody:

G^{major}7/D A-7/D D7 G^{major}7/B (3) B^{major}7 F-/A^b F7^b9/A

Chord progression for the third line of the melody:

B^{major}7 B-7^b5 E7 A-7 (3) F^{major}7/A B^{major}7/A F-/A^b

Chord progression for the fourth line of the melody:

F7^b9/A B^b6 A7/C# D- D-/C B^{major}7 F-/A^b

Chord progression for the fifth line of the melody:

C/G D-7/G G7^b9 C (TO SOLOS) (4) ||

Chord progression for the sixth line of the melody:

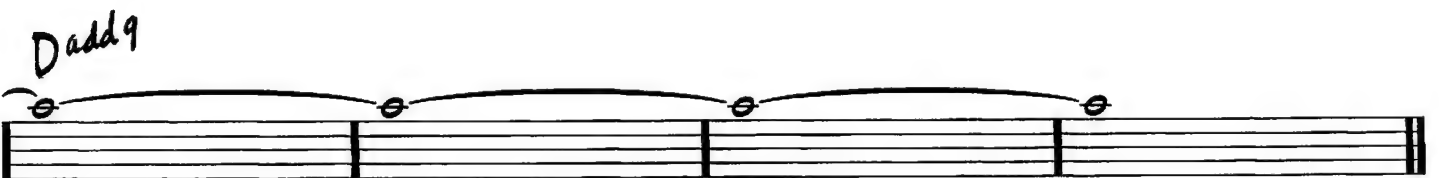
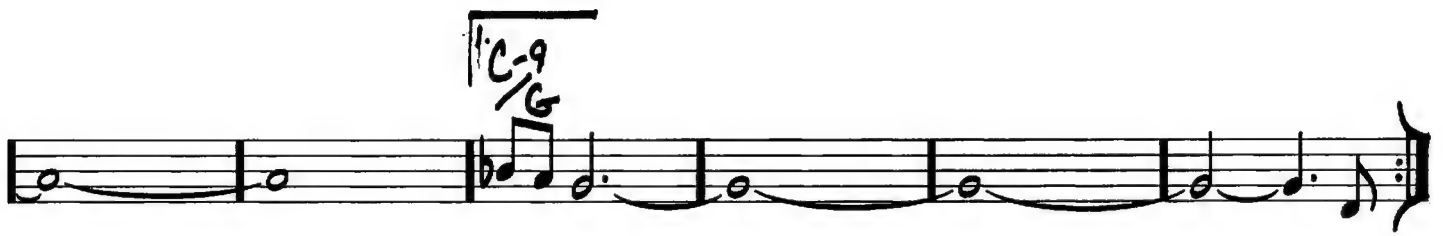
C/G D-7/G G7^b9 C

AFTER SOLOS, D.C. AL

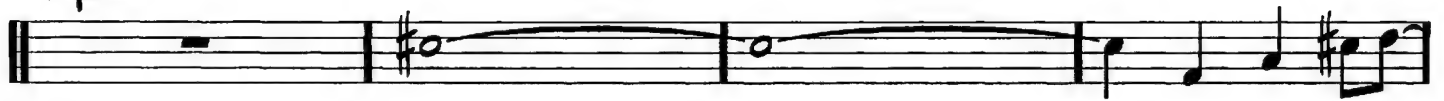
(EVEN 8ths)

ICARUS

- RALPH N. TOWNER



FINE

B-9
/F#

G7sus4

B-9
/F#D-7
/G

Cadd9

G-9
/CG-9
/Bb

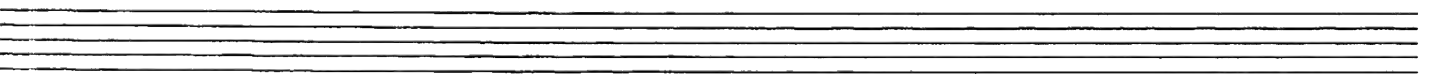
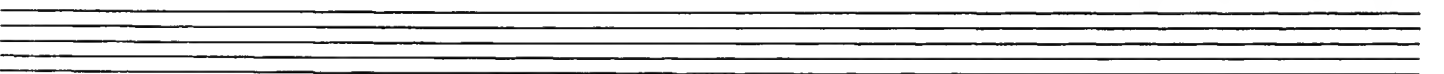
Ebmi7#11

Fmi7
/G

(OPTIONAL REPEAT)



SOLO ON ENTIRE FORM
AFTER SOLOS, D.S. AL FINE
(PLAY PICKUP)



204

(MED.
SLOW BOSSA)

IF YOU NEVER COME TO ME

(INUTIL PAISAGEM)

-ANTONIO CARLOS JOBIM/ALOYSID DE OLIVEIRA/RAY GILBERT

A C^{maj7} B^{maj7} B^bma⁷(b5) A⁷

D-7 F- F-^b F-(ma⁷)F-^b

E⁷(13) E⁷(#5) A⁹ A⁷b⁹ D⁷ G⁷

C⁷ F⁷ C^{maj7} D^{b7}b5

B C^{maj7} B^{maj7} B^bma⁷(b5) A⁷

D-7 F- F-^b F-(ma⁷)F-^b

E⁷(13) E⁷(#5) A⁹ A⁷b⁹ D⁷ G⁷

C⁷ F⁷ C^{maj7} (D^{b7}b5)

IMPRESSIONS

-JOHN COLTRANE

(UP)

D-7

E^b-7

D-7



(MED.)

IN A MELLOW TONE

-DUKE ELLINGTON

Handwritten musical score for "In a Mellow Tone" by Duke Ellington. The score is written on a grand staff (treble and bass clefs) in 4/4 time. The key signature is B-flat major (two flats). The score is divided into two main sections, A and B, each with four measures. The notes are handwritten, and the chords are written above the staff.

Section A:

- Measure 1: $Bb7$
- Measure 2: $Eb7$
- Measure 3: $Ab6$
- Measure 4: $Eb-7$

Section B:

- Measure 1: $Ab7$
- Measure 2: $Dbmaj7$
- Measure 3: $Db6$
- Measure 4: $Gb7$

Section C:

- Measure 1: $Ab6$
- Measure 2: $F7$
- Measure 3: $Bb7$
- Measure 4: $Eb7$

Section D:

- Measure 1: $F7$
- Measure 2: $Ab7$
- Measure 3: $Eb7$
- Measure 4: $Ab6$

Section E:

- Measure 1: $Ab6$
- Measure 2: $Dbmaj7$
- Measure 3: $Eb-7$
- Measure 4: $Ab7$

Section F:

- Measure 1: $Db7$
- Measure 2: $D\flat7$
- Measure 3: $Ab6 / Eb$
- Measure 4: $F7$

Section G:

- Measure 1: $Bb7$
- Measure 2: $Eb7$
- Measure 3: $Ab6$
- Measure 4: $(G7 \quad Gb7 \quad F7)$

(BALLAD) IN A SENTIMENTAL MOOD

—DUKE ELLINGTON

Handwritten musical score for "In a Sentimental Mood" by Duke Ellington. The score is written on ten staves in 4/4 time with a key signature of one flat (Bb). It includes various musical notations such as eighth notes, quarter notes, and rests, along with handwritten chord symbols above the staves. The chords include D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, Gb7, Fmaj7, F#maj7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, Dbmaj7, Bb7, Eb7, Ab7, G-7, C7, D-, D-(maj7), D-7, D-6, G-, G-(maj7), G-7, G-6, A7, D-, D7, G-7, C7b9, and Fmaj7. The score concludes with a double bar line on the tenth staff.

(MED. SWING)

IN THE MOOD

-JDE GARLAND

N.C.

Bb7 Bb9 Eb9 Db6

[A] Ab6 Ab7

Db6 Db7 Ab6 Eb7

Ab6 Db6 E7 Bb-7 2. E7 Eb7 Ab6

[B] (PLAY 4x) Ab6 Bb7 Bb-7 Eb7 Ab6 Bb7 Bb-7 Eb7

SOLO 3rd AND 4th TIMES

Ab6 Bb7 Bb-7 Eb7 1,3. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6

PLAY ON SOLO

2,4. Eb7 Eb7 Eb7 Eb7 Eb7 Ab6 N.C. UNISON

PLAY ON SOLO

C SOLO
(SOLO OVER **A** CHANGES)

E^b7 E⁷ E^b7 E⁷ E^b7 E^b+ A^b6

Musical staff 1: Treble clef, 4/4 time. Notes: E^b4 (quarter), G^b4 (quarter), A^b4 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: (E^b7). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chords: A^b6, E⁷ E^b9, A^b6, N.C. Measure 3: E^b7 (half). Measure 4: Repeat sign.

Musical staff 2: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: A^b7.

Musical staff 3: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: D^b7.

Musical staff 4: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: E^b7.

Musical staff 5: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: N.C. with a circle and cross symbol.

Musical staff 6: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: D.S. AL with a circle and cross symbol.

Musical staff 7: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: D.S. AL with a circle and cross symbol.

Musical staff 8: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: N.C.

Musical staff 9: Treble clef, 4/4 time. Measure 1: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 2: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 3: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Measure 4: A^b6 (quarter), G^b4 (quarter), F^b4 (quarter), E^b4 (quarter). Chord: N.C.

(BALLAD) IN THE WEE SMALL HOURS OF THE MORNING

-DAVID MANN / BOB HILLIARD

Chord symbols written above the staff:

Cmaj7 C7 C6 C+ Cmaj7 C+ D-7 G7
 D-7 G7 E-7b5 A7 F#-7b5 B7 E-7 G7
 Cmaj7 C7 C6 C+ Cmaj7 E-7b5 A7
 D-7 D#°7 E-7 A7 1. D-7 G7 C6 D-7 G7
 2. D-7 Ab7b5 G7 C6

(ROCK BALLAD)

IN YOUR QUIET PLACE

- KEITH JARRETT

E- B/D# D-7 G7 C G/B

(BASS TACET 1st X) (B.S. ENTERS)

A-7 G F#-7b5 B7 C D7 G A-7 A#7 G/B

C G/B A-7 G F#-7b5 B7#5(#9)

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

C (FILL) G/B G A7 D7 G F#-7b5 B7#9

AFTER SOLDS, D.C. AL

C (FILL TO END) A-7 D7 G G A-7 A#7 G/B

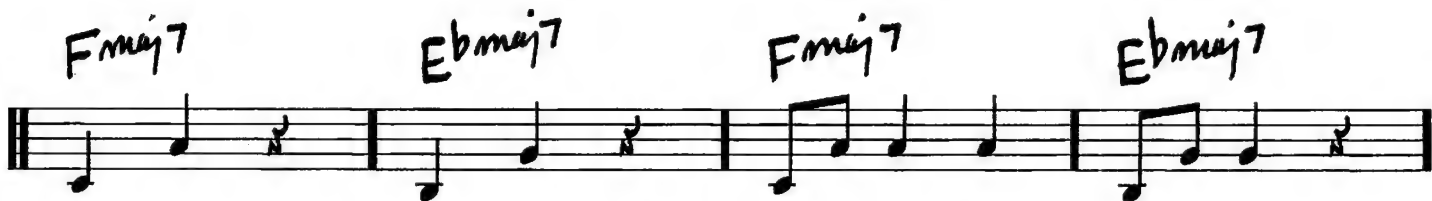
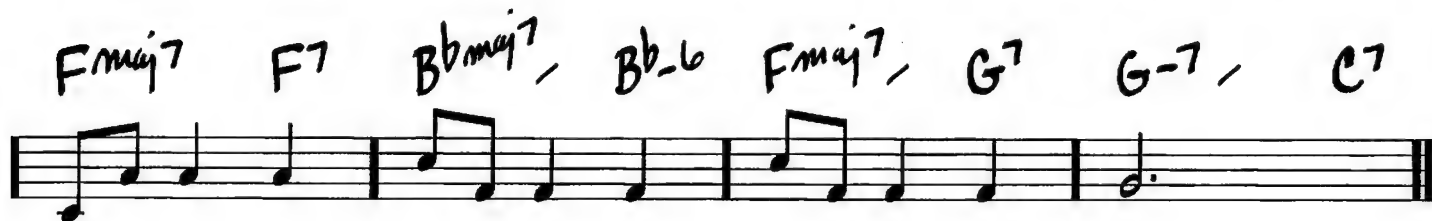
C G/B G A7 D7 G

2/2

(JAZZ WALTZ)

THE INCH WORM

-FRANK LOESSER



FINE

SOLDS



INDIAN LADY

- DON ELLIS

(SLOWLY)

A5 8

[A] (FAST)

Handwritten musical notation for section A, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a melody line with a slur over the first four measures and a bass line with chords. Chords are labeled: A, D, A, E7Am4. A handwritten 'S.' is above the first measure of the bass line. The section ends with a double bar line.

CONT. RHYTHM SIM.

Handwritten musical notation for section C, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melody line with a slur over the first four measures and a bass line with chords. Chords are labeled: A7, D7, A7, E7, A7, D7, A7, E7, A7. Below the bass line, there are additional chord labels: D, G, C, F, Bb, Eb, Ab, E13. The section ends with a double bar line.

Handwritten musical notation for section D, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melody line with a slur over the first four measures and a bass line with chords. Chords are labeled: A, D, A, E7Am4, A, D, A, E7Am4, A7. The section ends with a double bar line.

Handwritten musical notation for section E, featuring a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melody line with a slur over the first four measures and a bass line with chords. Chords are labeled: A7. The section ends with a double bar line.

D.S. FOR SOLOS

AFTER SOLOS, D.S. - VAMP AND FADE ON [E]

214

(MED. UP)

INNER URGE

-JOE HENDERSON

F#-7b5



Fmaj7b5



E maj7b5



Dbmaj7b5



E maj7

Dbmaj7

Dmaj7

Bmaj7(#11)



Cmaj7

A maj7

Bb7

Gmaj7



(LAST x) 😊

REPEAT HEAD IN/OUT

(MED. BLUES)

INTERPLAY

-BILL EVANS

2/5

Handwritten musical score for "INTERPLAY" by Bill Evans, featuring a medley of blues and jazz licks. The score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The tempo/style is marked "(MED. BLUES)". The score consists of four staves of music, each containing various chords and melodic lines. The chords are: F-7, Bb-7, F-7, F7, Bb-7, F-7, Ab7, G-7b5, C7, F-7, D-7b5, Dbmaj7, and Gbmaj7. The melody includes several triplet markings (3) and slurs. The score ends with a double bar line.

(MED. UP)

THE INTREPID FOX

-FREDDIE HUBBARD

Handwritten musical score for "The Intrepid Fox" by Freddie Hubbard. The score is written in 4/4 time and includes various musical notations, including notes, rests, and bar lines. The key signature is one flat (Bb).

Chord progressions and markings include:

- C-7 N.C.
- C-7
- Bmaj7#11
- Bb7sus4
- A7sus4 F#7sus4 Eb7sus4
- C7sus4 A7sus4 F#7sus4 F7sus4 (FINE)
- 2.
- Bb7sus4 Db7sus4 Eb7sus4 Bb7sus4 Db7sus4 Eb7sus4 F7sus4
- Bb7sus4 Db7sus4 Eb7sus4 F7sus4 G7sus4 A7sus4
- (SOLOS) C-7 Bmaj7#11 Bb7sus4
- (TAKE 2ND ENDING) F7sus4
- D.S. AL
- AFTER SOLOS, D.S. AL FINE (PLAY PICKUP) (TAKE REPEAT)

INVITATION

-BRONISLAW KAPER/
PAUL FRANCIS WEBSTER

Handwritten musical score for "Invitation" by Bronislaw Kaper and Paul Francis Webster. The score is written on ten staves in 4/4 time, featuring various chords and triplets. The key signature has two flats (Bb and Eb).

Chords and musical notation details:

- Staff 1: C-7 (triplet), Bb7 (triplet)
- Staff 2: C-7 (triplet), F7, Bb7
- Staff 3: Eb-7 (triplet), Eb-7 (triplet), D7b9
- Staff 4: Eb-7 (triplet), Ab7, D7b9
- Staff 5: C#-7 (triplet), Gb7#5, B-7
- Staff 6: B-7 (triplet), E7#5, A-7
- Staff 7: A-7 (triplet), D7#5, G-7
- Staff 8: Eb7b5, D7b9, G7#5
- Staff 9: D.C. AL (triplet), B7b5, F-7b5, Bb7#9, Eb-(maj7) (D7#9 G7#9)

(MED.)

IRIS

-WAYNE SHORTER



ISN'T IT ROMANTIC?

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "Isn't It Romantic?" in B-flat major, 4/4 time. The score consists of eight staves of music with corresponding chord notations written above the notes.

Staff 1: (Bb7) Eb6 C-7 F-7 Bb7 Ebmaj7 Eo7 F-7 Bb7

Staff 2: Eb6 C-7 F-7 Bb7 Ebmaj7 Bb-7 Eb7

Staff 3: 1. Abmaj7 Bb7 G7 C-7 G7/B Bb-7 Eb7

Staff 4: Abmaj7 C7/G F- D-7b5 G7 C-7 F7 Bb7 Bb7

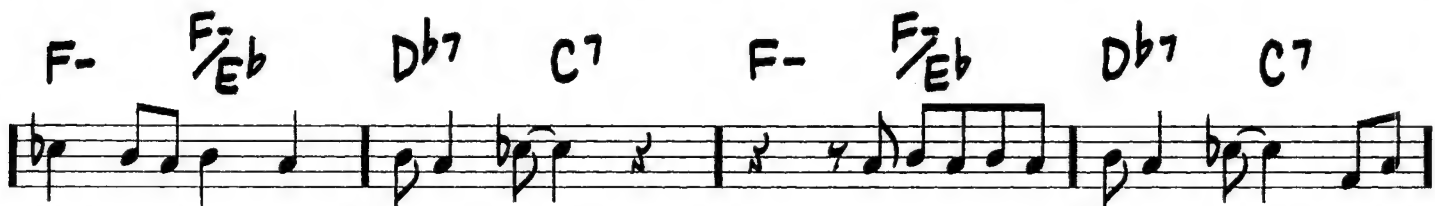
Staff 5: 2. F- F-/Eb D-7b5 G7 C- C-/Bb C-/A Ab-6

Staff 6: G-7 Gb7 F-7 Bb7 Eb6 Ab-6 Eb6 (Bb7)

Staff 7: FINE

(MED.) IS YOU IS, OR IS YOU AIN'T (MA'BABY)

- BILLY AUSTIN / LOUIS JORDAN



Bb7 Bb-7 Eb7 Ab6 Eb-7 Ab7

Dbmaj7 Db-7 Abmaj7 Eb-7 Ab7

Dbmaj7 Db-7 C-7b5 F7 Bb-7 G-7b5 C7

F- C7/G F-/Ab C7/G F- B13

Bb7 Bb-7 Eb7 Ab6 Gb7b5 F7

Bb7 Bb-7 Eb7 Ab6 (Db7 C7)

Empty musical staff

(MED. SWING)

ISOTOPE

-JOE HENDERSON

Handwritten musical notation for the first system, featuring various chords and melodic lines. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The chords are: C7, Eb7, D7, G7, C7, F7, Bb7, C7, E-7/A, Eb-7/Ab, D-7, G7, C7, A7, Gb7, Eb7.

SOLOS

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a C7 chord and a series of slanted lines indicating a solo section.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of slanted lines indicating a solo section, with chords F7, Bb7, C, and A7.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of slanted lines indicating a solo section, with chords Ab7, G7, C7, A7, Gb7, and Eb7.

REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of slanted lines indicating a solo section, with chords C7, A7, Gb7, Eb7, and C7.

ISRAEL

- JOHN CARISI

(SWING)

Handwritten musical score for "ISRAEL" by John Carisi. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The chords are: D-, D-(#5), D-6, D7b9, G-, G-(#5), G-6, A7(#9), Dmaj7, Fmaj7, Bbmaj7, A7, D-, F7, Bb7, and A7. The melody includes triplets and accents.

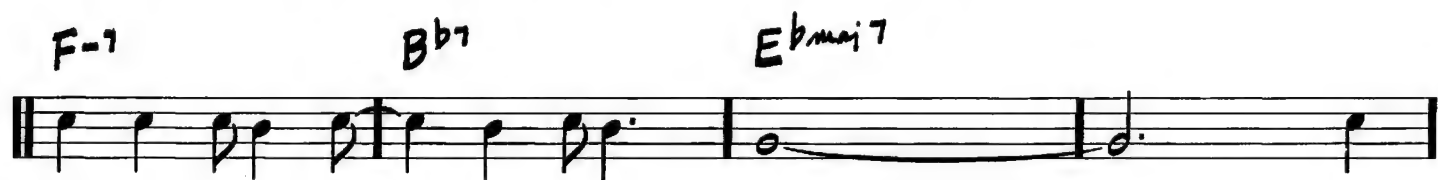
224

(SWING)

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

-DUKE ELLINGTON/IRVING MILLS



(BALLAD)

IT'S EASY TO REMEMBER

- RICHARD RODGERS / LORENZ HART

Handwritten musical score for "It's Easy to Remember" by Richard Rodgers and Lorenz Hart. The score is written on six staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and bar lines. Above the notes, chord symbols are handwritten in ink, including F-7, Bb7, Ebmaj7, C7b9, Ab7, Db7, C-7b5, F7, F-7Bb7, G-7, Eb6, Bb-7, and Eb7. The score begins with a repeat sign and ends with a double bar line.

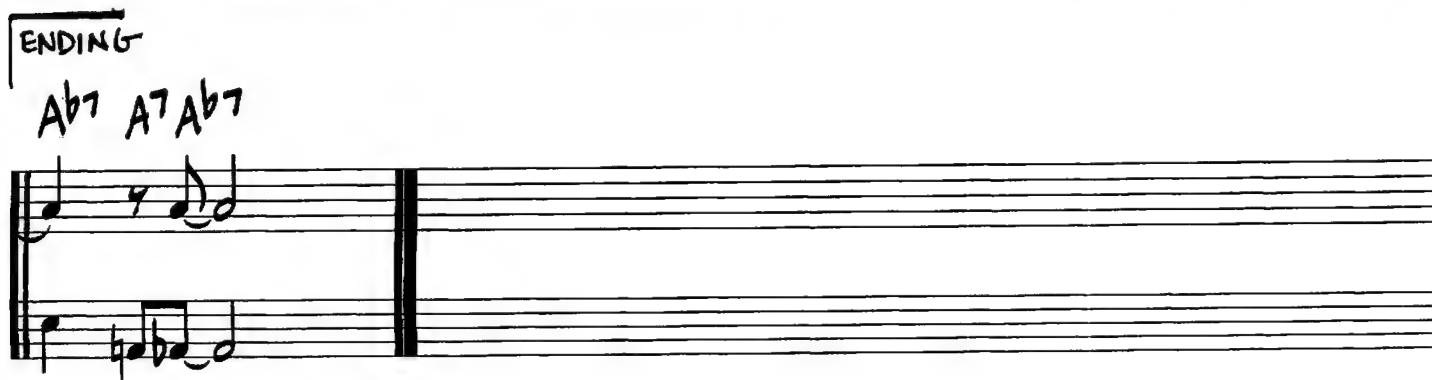
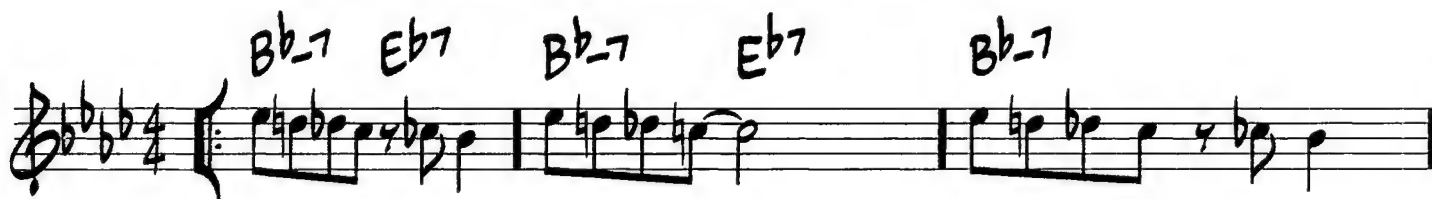
226

(MED. 2 BEAT)
♩ = 132

JELLY ROLL

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

JORDU

-DUKE JORDAN

(MED. UP JAZZ)

N.C.

[A] $\frac{9}{8}$ D7 G7 C- N.C.

F7 Bb7 Ebmaj7 N.C.

D7 G7 C-

1. Ab7

G7 N.C.

2. Ab7

G7

[B] G7

C7

F7

Bb7

Eb7

Ab7

Db7

F7 Bb7 Eb7 Ab7 Db7 Gb7 G7 N.C.

[A] D7 G7 C- N.C.

F7 Bb7 Ebmaj7 N.C.

D7 G7 C-

Ab7

G7

D.S. FOR SOLOS [A] [A] [B] [A]

CHANGES ON THE BEAT - COMP. THROUGH BREAKS

AFTER SOLOS, D.C. AL

Ab7

G7

Gb7

B7

Bb7

Eb7

Ab7

G7

Ab7

G7 N.C.

C-(maj7)

(MED. BOSSA)

JOURNEY TO RECIFE

- RICHARD EVANS/
NORMAN GIMBEL

Handwritten musical score for "Journey to Recife" in E-flat major, 4/4 time. The score consists of five staves of music with various chords and melodic lines. The chords are: Ebmaj7, F-7, Bb7#5(b9) Bb7, F7, F-7, Bb7, Bb-7, Eb7, Abmaj7, Db7, C-7, G7b9, C-7, A07, Ab7, G-7, Gb7, F-7, Bb7, A07, Ab7, G-7, Gb7, C7#5(b9) Eb7b5, Ebmaj7, (F-7 Bb7).

(MED.)

JOY SPRING

-CLIFFORD BROWN

229

Fmaj7 G-7 C7 Fmaj7 Bb-7 Eb7
F/A Ab6 G-7 C7 F6 Ab-7 Db7
Gbmaj7 Ab-7 Db7 Gbmaj7 B-7 E7
Bb-7 A7 Ab-7 Db7 Gb6 A-7 D7
Gbmaj7 G-7 C7 Fmaj7 F-7 Bb7
Ebmaj7 Ab-7 Db7 Gbmaj7 G-7 C7
Fmaj7 G-7 C7 Fmaj7 Bb-7 Eb7
F/A Ab6 G-7 C7 F6 (G-7 C7)
FINE

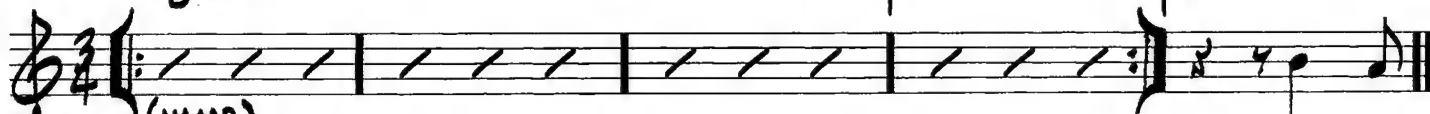
JuJu

-WAYNE SHORTER

(SWING)

INTRO

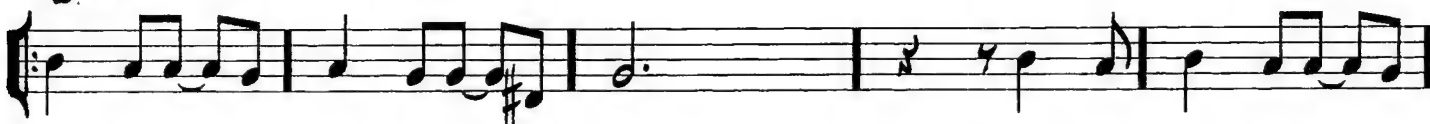
B7#5



HEAD

(VAMP)

B7#5



Bb7#5



A7

Abmaj7

E-7



Fmaj7

B-7



Fmaj7

B-7

B-7



AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(BALLAD)

JUNE IN JANUARY

231
- LEO ROBIN/
RALPH RAINGER

Handwritten musical score for "June in January" (Ballad). The score is in 4/4 time, key of Bb major (two flats). It consists of 11 staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff starts with a "2." marking. The score includes various chords such as Ebmaj7, C7, F-7, Bb7, G-7, F7, G7#5, C-7, Ab7, D-7b5, and Eb6. There are several triplet markings (indicated by a "3" over a bracket). The piece concludes with a double bar line and the word "FINE" written below the staff.

(MED. UP SWING)
♩ = 180

JUMP MONK

-CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

(REPEAT UNTIL CUE)

[A] F- Dbmaj7 G-7b5 C7

8vb

SOLO

F- F7/Eb Db7 C7

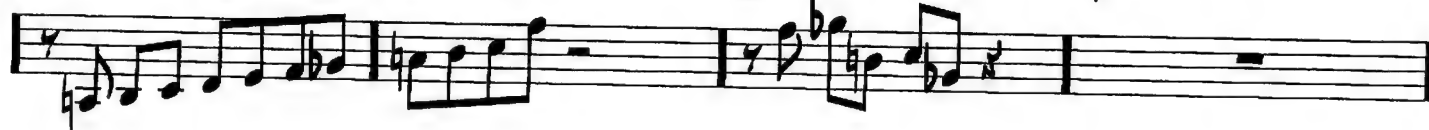
(COLLECTIVE IMPROV)

Bb- Bb/Ab G-7b5 Gb7

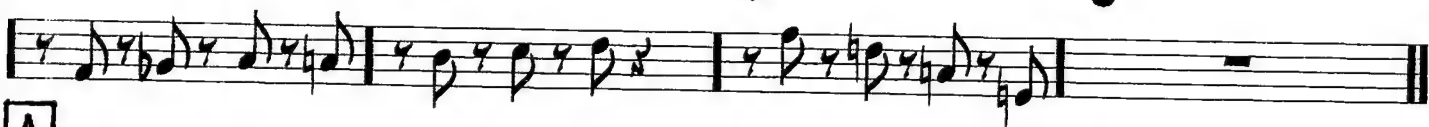
[B] Bb- Gbmaj7 C-7b5 F7

B \flat -G \flat maj7C-7 \flat 5

F7

B \flat -7A \flat 7G-7 \flat 5

C7



[A]

F-

D \flat maj7
8 \flat bG-7 \flat 5

C7



F-

D \flat maj7
8 \flat bG-7 \flat 5

C7

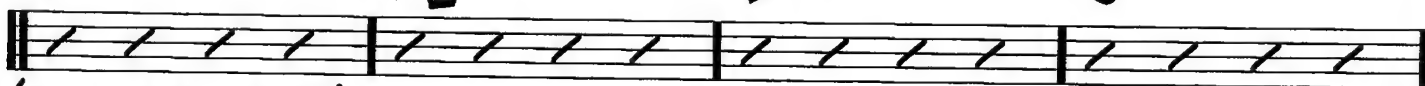


SOLO

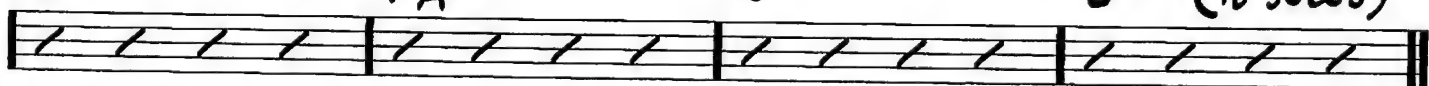
F-

F \flat /E \flat D \flat 7

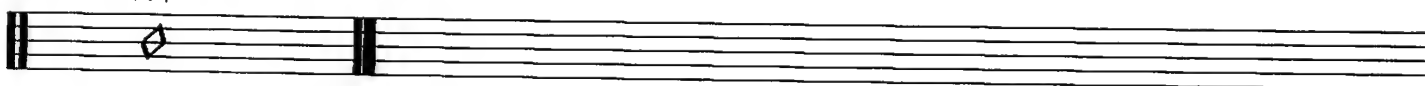
C7



(COLLECTIVE IMPROV)

B \flat -B \flat -
A \flat G-7 \flat 5G \flat 7 (TO SOLOS)

(ENDING)

G \flat maj7

(MED. BALLAD)

JUST ONE MORE CHANCE

- ARTHUR JOHNSTON

SAM COSLOW

Handwritten musical score for "Just One More Chance" in G major, 4/4 time. The score consists of 11 staves of music. The chords and musical notation are as follows:

- Staff 1: G^{maj7} (first measure), A^{-7} D^7 (second measure), A^{-7} D^7 (third measure), A^{-7} D^7 (fourth measure).
- Staff 2: A^{-7} D^7 (first measure), A^{-7} D^7 (second measure), G^{maj7} E^b7 (third measure), A^{-7} D^7 (fourth measure).
- Staff 3: G^6 E^b7 $D^{\sharp5}$ G^6 (first measure), D^{-7} G^7 C^{maj7} (second measure).
- Staff 4: A^{-7b5} D^7 G^{maj7} (first measure), B^{-7b5} E^7 A^{-7} (second measure).
- Staff 5: E^{-7} A^7 A^{-7} D^7 G^{maj7} (first measure).
- Staff 6: A^{-7} D^7 A^{-7} D^7 A^{-7} D^7 A^{-7} D^7 (first measure).
- Staff 7: G^6 E^b7 $D^{\sharp5}$ G^6 (first measure).
- Staff 8: Final double bar line.

(MED. SWING)

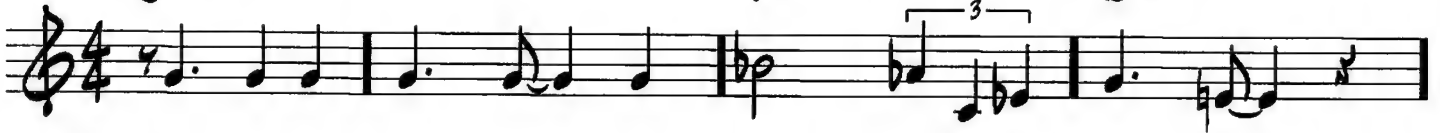
LADY BIRD

-TADD DAMERON

Cmaj7

F-7

Bb7



Cmaj7

Bb-7

Eb7



Abmaj7

A-7

D7



D-7

G7

Cmaj7

Eb7

Abmaj7

Db7



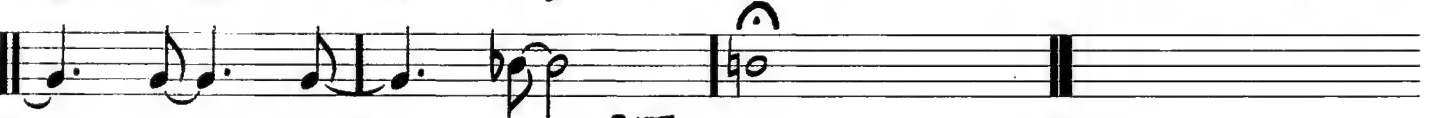
Cmaj7

Eb7

Abmaj7

Db7

C6/9

AFTER SALS,
D.C. AL

RIT.

KELO

-J.J. JOHNSON

(MED. UP SWING)

INTRO

Handwritten musical notation for the Intro section, featuring various chords and drum patterns.

Chords: E7#9, A7b9, Bb7, Ebmaj7, A7#9/B, D7#5#9, Db7#5#9, C7#5#9, Bb-7, C7b9, F-7, D7#5(#9), G7#5, Abmaj7, Dbmaj7, D-7, E7#9/B, C7#9, C7b9.

Drum patterns: (DRUMS), (DRUMS), (DRUMS), (DRUMS), (DRUMS).

Other markings: 3, 3, 3.

Section A

Handwritten musical notation for Section A, featuring various chords and a time signature change.

Chords: F-, Bb-7, /Ab, G-7b5, /F, Eo7, C7b9, F-, F7/A, Bb-7, A7b9, Abmaj7, G7#9, E7#9, A7b9.

Time signature change: (TIME).

Other markings: (4).

[B] Ab-7

Db7

Bb-7

Eb7

(TIME)

Ab-9

Db7

G-7

C7b9

C7#9

[C]

F-

Bb-7

/Ab

G-7b5

/F

Eo7

C7b9

F- F7/A

Bb-7

A7b9

Abmaj7

G7#9

E7#9

A7b9

Bb7

(4)

Ebmaj7 A7sus4 /B

C7sus4 /D

B7sus4 /C# Bb7sus4 /C (C7)

(SOLO BREAK)-----

D.S. FOR SOLOS

(SLOW BLUES) LADY SINGS THE BLUES

- HERBERT NICHOLS / BILLIE HOLIDAY

Chord notations above the staves:

- Staff 1: F- F-(#5) F-b F-7
- Staff 2: Fmaj7 Bbmaj7 Fmaj7 Eb7 D7 1. G-7 C7#5
- Staff 3: 2. G-7 C7 F7
- Staff 4: (F7) G7
- Staff 5: (G7) G-7 / C7 C7#5
- Staff 6: F- F-(#5) F-b
- Staff 7: F-7 Fmaj7 Bbmaj7
- Staff 8: Fmaj7 Eb7 D7 G-7 / C7#5 F-b

Performance markings:

- Staff 1: First ending bracket
- Staff 2: First ending bracket
- Staff 3: Second ending bracket
- Staff 4: Triplet marking (3)
- Staff 5: Triplet marking (3)
- Staff 8: RIT. (LAST x) FINE

(BALLAD)

LAMENT

-J.J. JOHNSON

Chord symbols and musical notation details:

- Staff 1: F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7
- Staff 2: Fmaj7 D-9 G-7 E-7b5/A A7#9
- Staff 3: D- D-7/C Bbmaj7 A-7 D-7 G-7 C7b9
- Staff 4: F-7 Bb7 Eb-7 Ab7 G-7b5 C7b9
- Staff 5: F-9 Eb-7 Ab7 Dbmaj7 G-7b5 C7
- Staff 6: Fmaj7 D-9 G-7 E-7b5/A A7#9
- Staff 7: D- D-7/C Bbmaj7 A-7 D-7 B-7b5 Bb-7 Eb7
- Staff 8: Fmaj7 D-7 G-7 C7 F6 (D-7 G-7b5 C7b9)

Triplet markings (3) are present under several eighth notes in measures 1, 2, 3, 4, 5, 6, and 8.

FINE

240

(EVEN 8THS)

LAS VEGAS TANGO

-GIL EVANS



AFTER SOLOS, D.C. AL FINE
(TAKE REPEAT)

LAZY BIRD

(MED. UP)

Handwritten musical score for "Lazy Bird" by John Coltrane. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as notes, rests, bar lines, and triplets. Chord symbols are written above the staves, including Ebmaj7, A-7, D7, C-7, F7, F-7, Bb7, A-7 D7, Gmaj7, B-7, Bb7, A-7 Bb7, B-7, E7, Amaj7, Bb-7, Eb7, A-7, D7, Gmaj7, Ab-7, Db7, A-7, D7, C-7, F7, F-7, Bb7, Ebmaj7, A-7, D7, Gmaj7, B-7, Bb7, B-7, E7b9, A-7, D7b9, Gmaj7, C7b9, Fmaj7, Bb7b9, A7b9, Abmaj7, and Db9#11. The score concludes with the instruction "GRAD. RIT TO END".

242

(MED. SLOW)

LAZY RIVER

- HOAGY CARMICHAEL /
SIDNEY ARODIN

Handwritten musical score for "Lazy River" in 4/4 time. The score consists of six staves of music. The key signature has one flat (Bb), and the time signature is 4/4. The tempo is marked "(MED. SLOW)". The melody is written in treble clef. Chords are written above the staff. The score ends with a double bar line on the sixth staff.

Chords and notes for each staff:

- Staff 1: D7, Db7 C7, G7, Ab7 G7
- Staff 2: C7, Db7 C7, F, G7 C7, F6, A7
- Staff 3: D7, Db7 C7, G7, Ab7 G7
- Staff 4: Bb, Bb7, F, D7, G7, C7, F, D7
- Staff 5: G7, C7, F6, (A7)
- Staff 6: (Empty staff with double bar line)

(MED.) LIKE SOMEONE IN LOVE

243

-JIMMY VAN HEUSEN/JOHNNY BURKE

Handwritten musical score for the song "Like Someone in Love". The score is written on a single staff with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are written above the staff.

Chords: Ebmaj7 / D C-7 / Bb F7/A Bb7/Ab G-7 C7

Chords: F-7 Bb7 Ebmaj7 Bb-7 Eb7

Chords: 1. Ab6 D-7 G7 Cmaj7

Chords: C-7 F7 F-7 Bb7#5

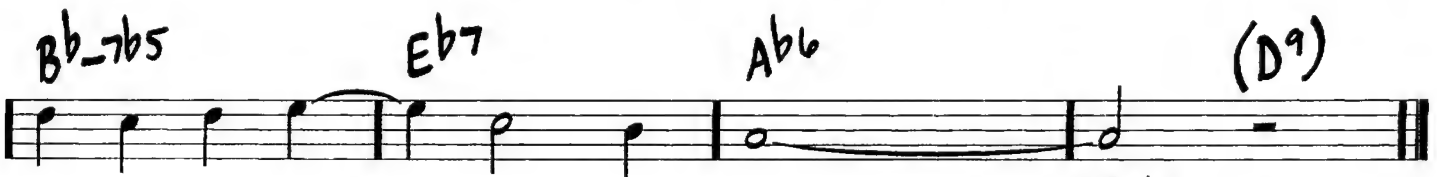
Chords: 2. Ab6 D-7 G7 Cmaj7 F#o7

Chords: G-7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

244

(FAST SWING)

LIMEHOUSE BLUES

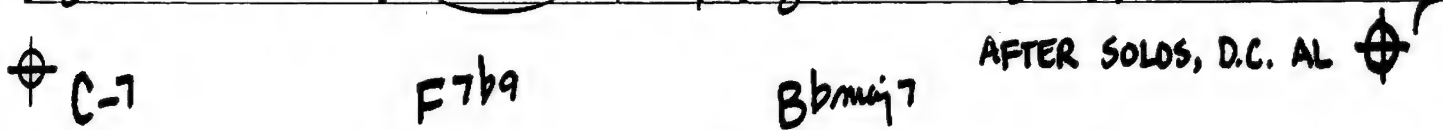
-PHILIP BRAHAM/
DOUGLAS FURBER

(BOSSA)

LITTLE BOAT

- ROBERTO MENESCAL/
RONALDO BOSCOLI/
BUDDY KAYE

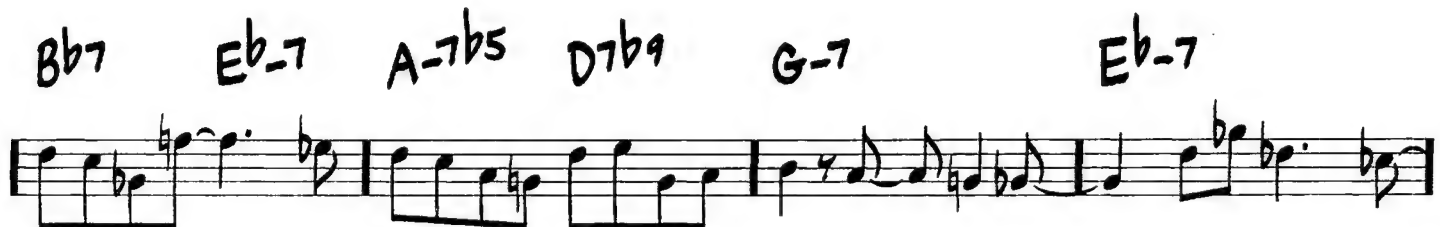
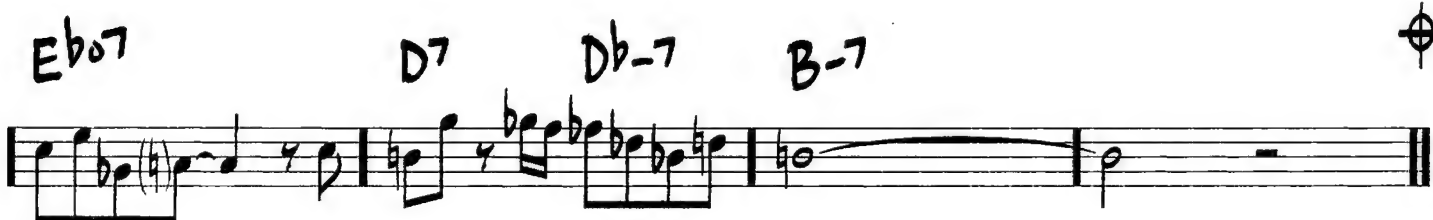
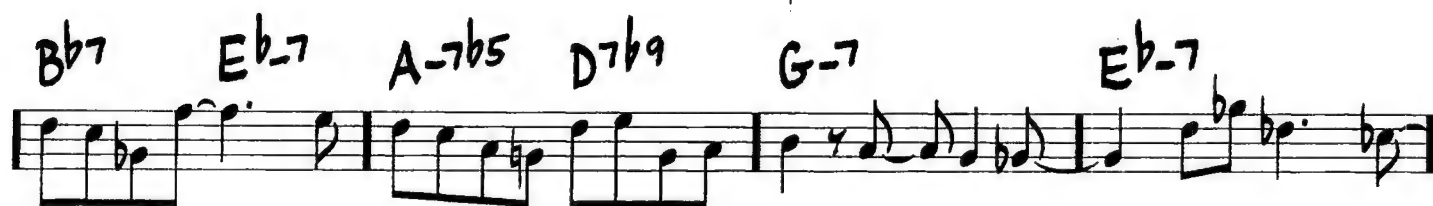
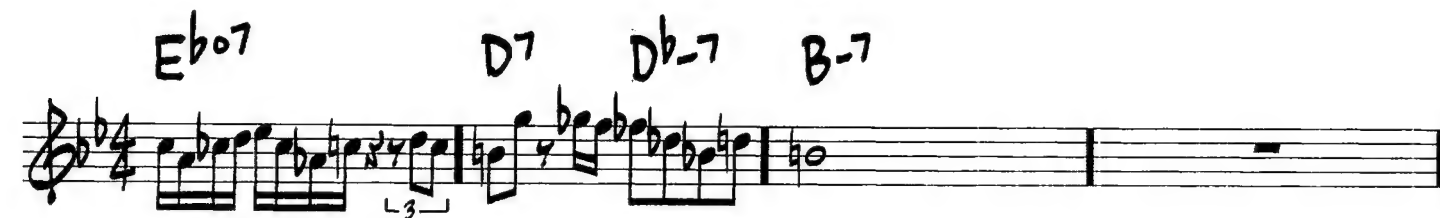
245



(MED.)

LINES AND SPACES

-JBE LOVANO



Ab-7

Bb07

Cbmaj7



Eb07

D7

Db-7

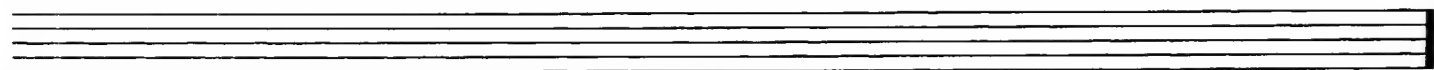
B-7



A-7



(A-7)

AFTER SOLDS, D.C. AL Φ  Φ Eb07

D7

Db-7

B-7

A-7

G-7



248

(♩ = 120)

LITHA

-CHICK COREA



(B7#9)

(SWING)

E-7

(♩ = ♪)

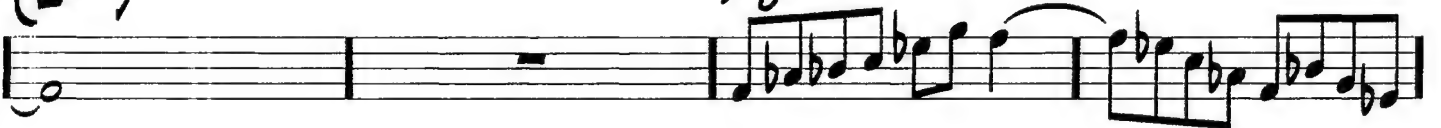


(E-7)



(E-7)

F- / Bb



(F- / Bb)



(F- / Bb)

A-

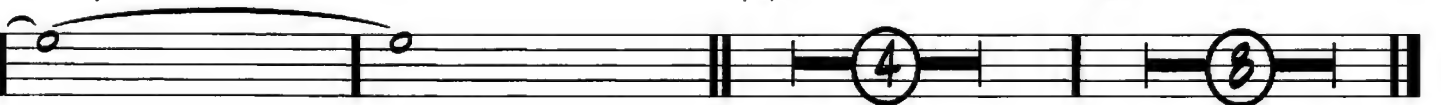


(A-)

SOLO

A-

Eb7



(MED.)

LITTLE WALTZ

-RON CARTER

Handwritten musical score for "Little Waltz" by Ron Carter. The score is written on six staves in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The notation includes various chords and melodic lines. The first staff starts with a repeat sign and a key signature change to three flats. The second staff has first and second endings. The third staff continues the melody. The fourth staff has a key signature change to two flats (Bb, Eb). The fifth staff continues the melody. The sixth staff ends with a double bar line.

Chords and notation across the staves:

- Staff 1: F- C⁷/E Eb-6 Dbmaj7 G7
- Staff 2: C⁷ F- 1. C⁷ 2. C⁷ F- / C⁷/E F-/Eb
- Staff 3: D-7b5 G7 C⁷ F7
- Staff 4: Bb-7 Eb7 Ab G7 C⁷ /
- Staff 5: F C⁷/E Eb-6 Dbmaj7
- Staff 6: G7 C⁷ F

(BALLAD OR UP) **LONG AGO (AND FAR AWAY)** **-JEROME KERN-**

-JEROME KERN/IRA GERSHWIN

Handwritten musical score for "The Sound of Silence" in F major, 4/4 time. The score is written on six staves. The first staff contains the first line of music with chords F6, D-7, G-7, C7, Fmaj7, G-7, and C7. The second staff contains the second line with chords F6, G-7, C7, A-7, D7, G-7, and C7. The third staff is the first ending, marked with a '1.' and a repeat sign, containing chords Ab6, F-7, Bb-7, Eb7, Abmaj7, and G7. The fourth staff contains the second ending, marked with a '2.' and a repeat sign, containing chords Cmaj7, A-7, D7, G-7, and C7. The fifth staff contains the third ending, marked with a '3.' and a repeat sign, containing chords C-7, F7, Bbmaj7, and Eb9. The sixth staff contains the final line of music with chords F6/A, Ab7, G-7, C7, F6, and (G-7 C7).

252

(BALLAD
FREELY)

LONNIE'S LAMENT

-JOHN COLTRANE



LOOK TO THE SKY

(BOSSA)

A $E^b\text{maj}7$ E^b-7 A^b7

$E^b\text{maj}7$ $G-7$ $C7^b9$

$F-7$ A^b-7 D^b7

$G-7$ $G^b\text{maj}7$ $F-7$ $B^b7\#5$

B $E^b\text{maj}7$ E^b-7 A^b7

$E^b\text{maj}7$ $G-7$ $C7^b9$

$F-7$ A^b-7 D^b7

$G^b\text{maj}7$ $E^b\text{maj}7\#11$ $E^b\text{maj}7$ AFTER SOLOS, D.C. AL

$E^b\text{maj}7$ $G-7$ $C7^b9$ $F-7$ $E^b\text{maj}7\#11$ $E^b\text{maj}7$

A^b-7 $D^b7(b9)$ $G^b\text{maj}7$ $E^b\text{maj}7\#11$ $E^b\text{maj}7$

(MED. SLOW)

LOVE IS THE SWEETEST THING

-RAY NOBLE

D^b B⁻⁷ E⁻⁷ A⁷ D^b B⁻⁷ E⁷ A⁷
 A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ | E⁻⁷ A⁷ | A⁷ D^b
 B⁻⁷ F^{#-7} B⁷ E⁻⁷ A⁷ D^{major7}
 C^{#-7b5} F^{#7} B⁻⁷ E⁷ E⁻⁷ A⁷
 D^b B⁻⁷ E⁷ A⁷ D^b B⁻⁷ E⁷ A⁷
 A⁻⁷ D⁷ G^{major7} E⁻⁷ B⁻⁷ E⁷ A⁷ D^b

LUCKY SOUTHERN

- KEITH JARRETT

(BOSSA)

INTRO

Dmaj7

Dmaj7#5

Dmaj7add6

Dmaj7#5



Dmaj7

E7



Gmaj7

Bb7

A7

Dmaj7

Ebmaj7#11



Dmaj7

E7

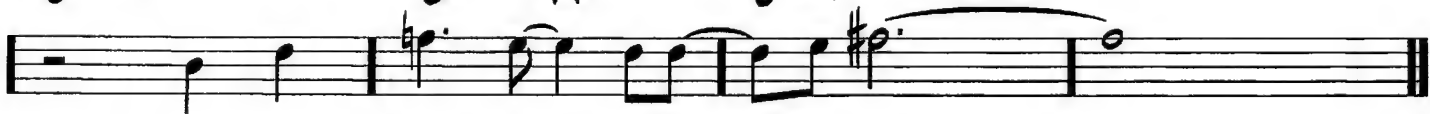


Gmaj7

Bb7

A7

Dmaj7



F#-7

E-7



F#-7

A-7

D7



Gmaj7

G-7

D/F#

F07



E-7

Bb7

A7

Dmaj7

Ebmaj7#11



(MED.)

LULLABY OF BIRDLAND

-GEORGE SHEARING/GEORGE DAVIS WEISS

F- D-7b5 G7b9 C7 F- D-7b5 Bb-7 Eb7
 Abmaj7 F-7 Bb-7 Eb7 2. Abmaj7 G-7b5 C7
 2. Abmaj7 Eb7 Abmaj7 F7 Bb-7
 Bb-7 Eb7 Abmaj7 F7 Bb-7
 Bb-7 Eb7 Abmaj7 C7 F- D-7b5 G7b9 C7
 F- D-7b5 Bb-7 Eb7 Abmaj7 F-7 Bb-7 Eb7
 Abmaj7 Eb7 Ab6
 FINE

(MED. BALLAD)

LUSH LIFE

-BILLY STRAYHORN

Chords and musical notation across the staves:

- Staff 1: D^b6 C^b7 $D^b\text{maj}7$ C^b7
- Staff 2: $D^b\text{maj}7$ C^b7 $D^b\text{maj}7$ E^b-7 $E^b\text{maj}7$ G^b-7 A^b-7 $D7$
- Staff 3: D^b6 $D7$ $D^b\text{maj}7$ $D7(b5)$ $D^b\text{maj}7$ $G-7b5$ $C7$
- Staff 4: $F-$ $F-6$ $F-7$ $F-6$ $F-$ $G-7$ G^b7b5
- Staff 5: $F-$ $F-6$ $F-7$ $F-6$ $F-$ E^o7 E^b-7 A^b7
- Staff 6: $B7b5$ B^b7 E^b-7 $A7b5$ E^b-7 A^b7
- Staff 7: D^b6 $D7$ D^b6 $D7$ D^b6 $C7b5$ $B7$ $E^b\text{maj}7$ $E^b7\#5$ $D7$

[illegible]

MAHJONG

-WAYNE SHORTER

(MED.)

INTRO

(AFRO/LATIN)

F-11

E \flat 9

F-11

E \flat 9

HEAD

F-11

E \flat 9

F-11

E \flat 9

F-11

E \flat 9

F-11

E \flat 9D \flat maj9E \flat 9D \flat maj9E \flat 9D \flat maj9E \flat 9D \flat maj9E \flat 9(SWING)
D7#9E \flat -7 Ab7D \flat maj9D \flat -7 G \flat 7

(AFRO/LATIN)

F-11

E \flat 9

F-11

E \flat 9

F-11

E \flat 9

F-11

E \flat 9AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED.
EVEN 8ths)

MAIDEN VOYAGE

-HERBIE HANCOCK

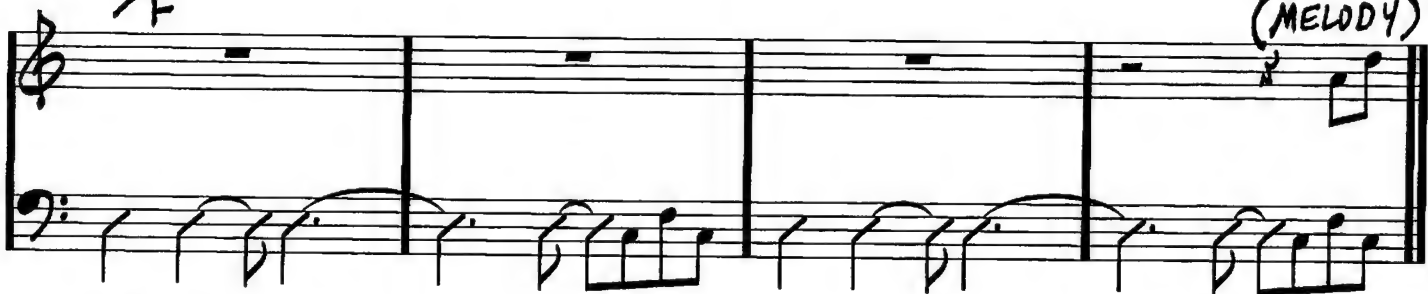
INTRO

A-7/D



C-7/F

(MELODY)

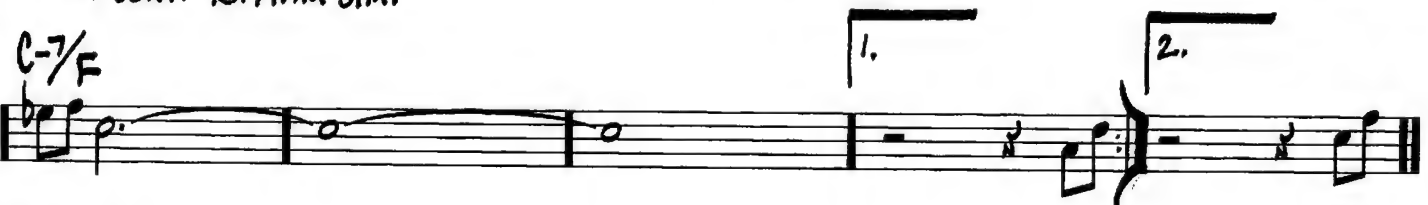


A-7/D

CONT. RHYTHM SIM.



C-7/F



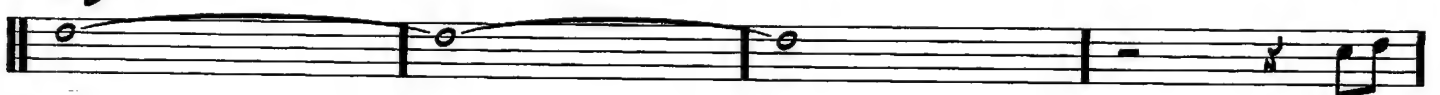
Bb-7/Eb



Ab-7/Db



A-7/D



C-7/F



AFTER SOLDS, LAST HEAD,
VAMP INTRO TILL END

262

(MED.
EVEN 8/15)

A MAN AND A WOMAN

(UN HOMME ET UNE FEMME)

- FRANCIS LAI /

PIERRE BARON /

JERRY KELLER

Handwritten musical score for "A Man and a Woman" (Un Homme et une Femme). The score is written on ten staves, each with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. Chord symbols are written above the staves, including Dmaj7, C#7, Cmaj7, F#-7, B7, Emaj7, D-7, G7b9, Cmaj7, D-7, G7, Cb, F#-7, B7, Emaj7, E-7, A7, Dmaj7, and N.C. (No Chord). The score is a medley, as indicated by the "(MED. EVEN 8/15)" marking.

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Dmaj7



C#7



Cmaj7

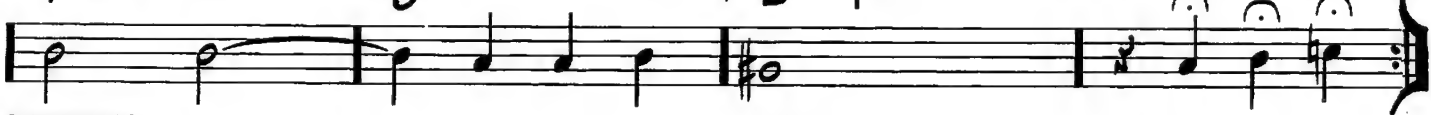


F#-7

B7

1. E^bmaj7

N.C.

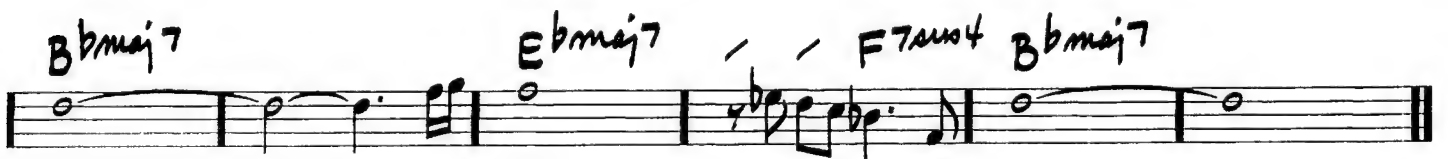
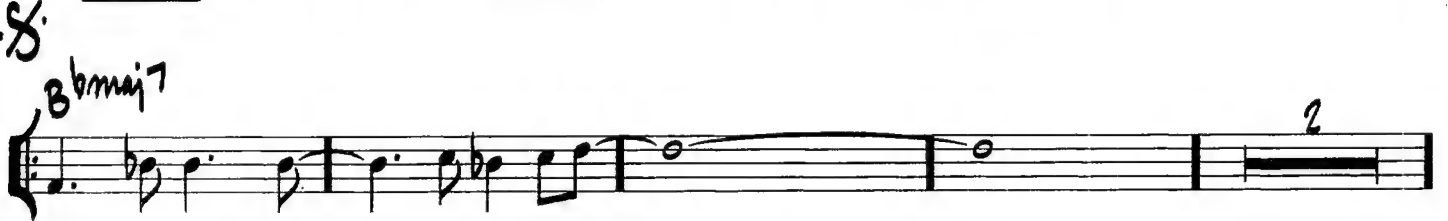


264

(ROCK
♩ = 152)

MAN IN THE GREEN SHIRT

-JOE ZAWINUL



G- Db/Eb Eb/F Bb Eb F7b9 Bbmaj7



8VA- E7sus4 SOLO (HALF-TIME FEEL) E7sus4 OPEN



ON CUE:

C/F Bb/Eb C/D A/B Bb/C C/F Bb/Eb C/D A/B Bb/C

(MELODY) (SOLO CONT.) (BACKGROUND)

1st TIME ONLY - - - - - 2nd TIME - - - - -



C/Bb Bb/Eb C/D $\text{A}/\text{F}\sharp$ Bb/G C 1., 2. Bb/Eb C/A A/B Bb/C



3. Bb/Eb C Bb F G- F G- F6

(SOLD ENDS)



Bb F G- / / F Bb6 (END HALF-TIME FEEL) Bbmaj7

ON CUE: D.S. AL

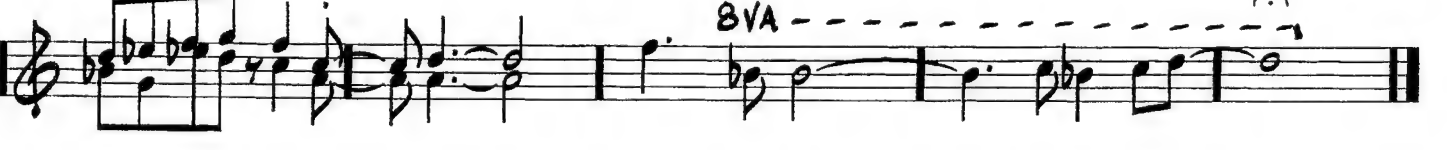


C/F Bb/Eb C/D A/B Bb/C (Bb/C)

(BASS)



Bbmaj7 8VA- E7sus4



MEDITATION

(MEDITACAO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONCA/
NORMAN GIMBEL

(BOSSA)

A C⁶ B⁷ ^{trans 4} B⁷

C⁶ E-⁷ A⁷ ^{#5}

D-⁷ F-⁷ B^{b7}

E-⁷ A⁷ ^{#5} D-⁷ G⁷ ^{#5}

B F^{ma} ⁷ F-⁷ B^{b7}

E-⁷ E^b ^{o7} D-⁷ G⁷ ^{#5}

A C⁶ B⁷ ^{trans 4} B⁷

C⁶ E-⁷ A⁷ ^{#5}

D-⁷ F-⁷ B^{b7}

E-⁷ A⁷ ^{#5} D-⁷ G⁷ C⁶ (G⁷ ^{#5})

(LATIN)

MEMORIES OF TOMORROW

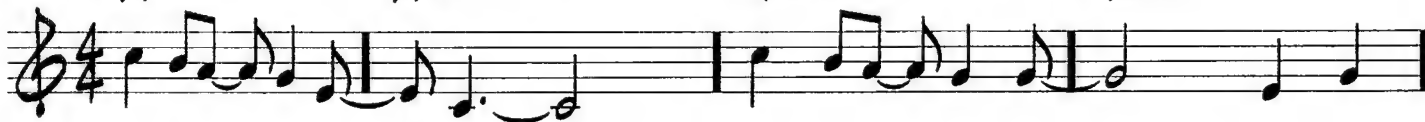
- KEITH JARRETT

A-

A-(maj 7)

A-7

E-7



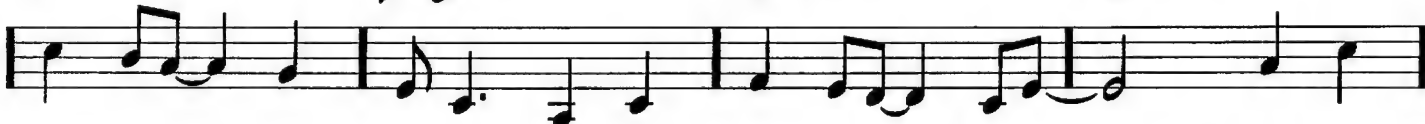
F maj 7

F#o7

C maj 7 / G

G7 sus 4

C maj 7



D maj 7 / F#

F maj 7

C maj 7 / E

E b maj 7

A7

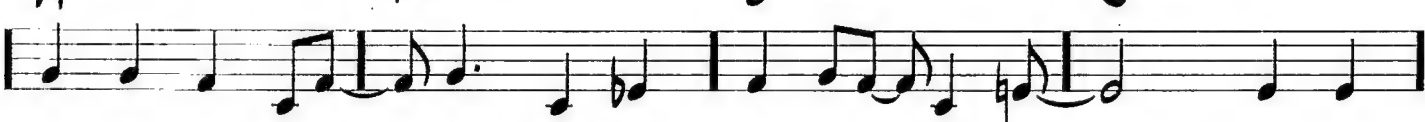


A b maj 7

F-7

B b 7 sus 4

C maj 7



B-7

B b 7

A-

F- / A b

C maj 7 / G

D maj 7 / F#

F maj 7



C maj 7 / G

G7 sus 4

C

(B-7 B b 7)



(MED.)

MICHELLE

-JOHN LENNON/PAUL MCCARTNEY

Handwritten musical score for "Michelle" by John Lennon and Paul McCartney. The score is written on ten staves, alternating between treble and bass clefs. It includes various musical notations such as chords (F, B \flat -7, E \flat 6, D07, C, B07, F-, A \flat 7, D \flat , C7, F-/E, F-/E \flat , F-/D, D \flat maj7, C), triplets, and repeat signs. The tempo is marked "(MED.)". The key signature has two flats (B \flat and E \flat). The score concludes with a double bar line and a repeat sign.

REPEAT AS DESIRED (LAST TIME)

(MED.)

MIDNIGHT MOOD



270

(1st 104
EVEN 8ms)

MIDWESTERN NIGHTS DREAM

-PAT METHENY

A B^{-9} $\text{G}^{\text{maj}9}$ $\text{E}^{-7\text{sus}4}$

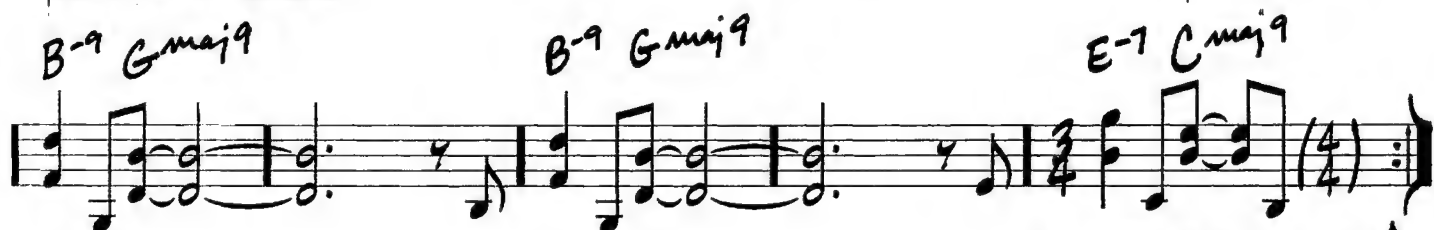
B^{-9} $\text{G}^{\text{maj}9}$ $\text{E}^{-7\text{sus}4}$

B $\text{C}^{\#-7}$ $\text{B}^{\text{maj}7(\text{add}6)}$ $\text{B}^{\flat-9}$ $\text{F}^{-}/\text{A}^{\flat}$ G^{-9} $\text{B}^{\flat-9}$ $\text{G}^{\flat\text{maj}7(\text{add}6)}$

$\text{A}^{\flat-7}$ $\text{G}^{\flat}/\text{B}^{\flat}$ $\text{B}^{\text{maj}7(\text{add}6)}$ $\text{E}^{\text{maj}7\#11}$



VAMP FOR SOLOS



E-7 Cmaj9

AFTER SOLOS, D.S. AL



B-9 Gmaj9

B-9 Gmaj9

REPEAT AND FADE



(MED. SLOW)

MILANO

-JOHN LEWIS

Handwritten musical score for "MILANO" by John Lewis. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and notation shown in the score:

- First system: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Second system: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7 Cmaj7 A7b9 G-7 C7
- Third system: Fmaj7 F-7 E-7 A-7 D-7 G7 C7 G-7 C7#5
- Fourth system: Fmaj7 F-7 E-7 A-7 F#-7b5 B7b9 E-7 A7b9
- Fifth system: D-7 G7 Cmaj7 A-7 D-7 G7 C7 F#7
- Sixth system: Fmaj7 D-7 G7 E-7 A7b9 D-7 G7b9 C6 (A7#5)

AFTER SOLDS, D.C. AL

Handwritten musical score for "MILANO" by John Lewis, continuing from the previous system.

Chords and notation shown in the score:

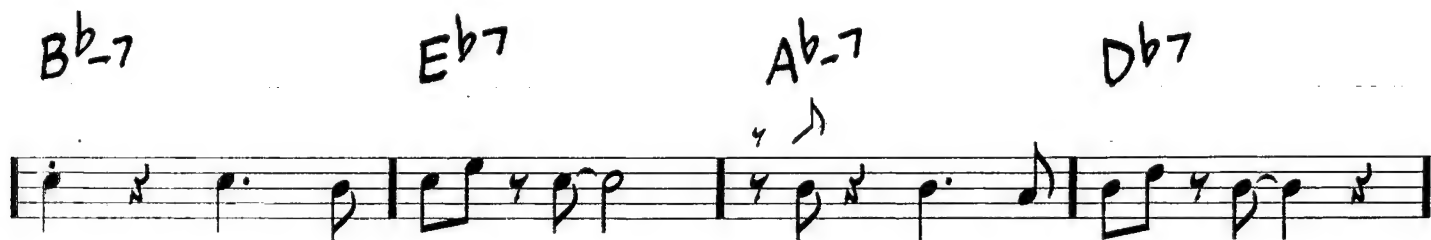
- Seventh system: E-7 A7#5 A7 D-7 G7b9 C6

RIT.

MINORITY

-GIGI GRACE

(MED. UP SWING)



MISS ANN

-ERIC DOLPHY

Handwritten musical notation for a single staff in 4/4 time. The key signature has one flat (B-flat). The notation includes a C7 chord symbol, a repeat sign, and a triplet of eighth notes.

F#7



A handwritten musical staff with a treble clef. The key signature has one sharp (F#). The notation consists of two measures. The first measure contains a half note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, and a half note C#5. The second measure contains a half note D#5, a quarter note E5, a quarter note F#5, and a half note G#5. The staff is written in black ink on a white background.

Bb-7

The image shows a handwritten musical score on a five-line staff. The notation is for a Bb-7 chord progression. It begins with a treble clef and a key signature of two flats (Bb and Eb). The first measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The second measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The third measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The fourth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The fifth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The sixth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The seventh measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The eighth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The ninth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The tenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The eleventh measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The twelfth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The thirteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The fourteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The fifteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The sixteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The seventeenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The eighteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The nineteenth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The twentieth measure contains four eighth notes: Bb4, Eb4, Bb4, and Eb4. The notation is written in a simple, hand-drawn style with black ink on white paper.

F#-7 B7

* BVA

* OPTIONAL BVA TO END

F#-7 B7

* BVA

* OPTIONAL BVA TO END

Handwritten musical notation for a guitar solo. The staff shows a sequence of notes with accidentals. Above the staff are three chord labels: E-7, F#7, and F#-7. Below the staff, the word "FINE" is written under a double bar line, and "REPEAT HEAD IN/OUT" is written at the end of the staff.

(UP
♩=220)**MISSOURI UNCOMPROMISED**

-PAT METHENY

A

Section A (Measures 1-8):

- Measures 1-4: Treble staff has eighth-note patterns. Bass staff has chords: B^b/A , D^b/A^b , E^b/G , $D/F^\#$. Drum line has a steady eighth-note pattern.
- Measures 5-8: Treble staff continues with eighth notes and a triplet in measure 8. Bass staff has chords: E , E/D , A , and a triplet. Drum line continues.

B $C^\#-9$ $D^{maj}9$ $C^\#-9$ $D^{maj}9$ B^b/A **C** A

Section C (Measures 1-8):

- Measures 1-4: Treble staff has eighth-note patterns. Bass staff has chords: B^b/A , D^b/A^b , E^b/G , $D/F^\#$. Drum line has a steady eighth-note pattern.
- Measures 5-8: Treble staff continues with eighth notes and a triplet in measure 8. Bass staff has chords: E , E/D , A , and a triplet. Drum line continues.

LAST TIME TO \oplus \oplus N.C.
UNISON

Unison Section (Measures 1-8):

- Measures 1-8: Treble and bass staves play the same eighth-note pattern in unison. Bass staff has a chord $A^{sus}4$ in measure 8. Drum line continues.

(BRIGHT JAZZ)

MR. P.C.

-JOHN COLTRANE

Handwritten musical notation for the first system of "MR. P.C." by John Coltrane. The notation is written on three staves, each with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The first staff begins with a treble clef and a common time signature (C-). The second staff begins with a treble clef and a common time signature (F-). The third staff begins with a treble clef and a common time signature (Ab7). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together. The first staff ends with a double bar line. The second and third staves also end with double bar lines.

MISTY

(BALLAD)

Handwritten musical score for "Misty" by Erroll Garner. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and triplets. Chord symbols are written above the staff, including $Ebmaj7$, $Bb-7$, $Eb7$, $Abmaj7$, $Ab-7$, $Db7$, $Ebmaj7$, $C-7$, $F-7$, $Bb7$, $G-7$, $C7$, $Eb6$, $Db9$, $Ebmaj7$, $Bb-7$, $Eb7$, $Abmaj7$, $Ab-7$, $Db7$, $Ebmaj7$, $C-7$, $F-7$, $Bb7$, and $Eb6$. The score is divided into two systems, with a repeat sign and first/second endings indicated.

(BALLAD
♩ = 72)

MIYAKO

- WAYNE SHORTER

Chords and notation for the first staff:

- Measure 1: E-7/A
- Measure 2: A7
- Measure 3: C#-7/F#

Chords and notation for the second staff:

- Measure 4: E-7
- Measure 5: Eb-7
- Measure 6: D-7
- Measure 7: G7b5

Chords and notation for the third staff:

- Measure 8: Cmaj7
- Measure 9: A-7
- Measure 10: G-7
- Measure 11: Fmaj7
- Measure 12: E7#9

Chords and notation for the fourth staff:

- Measure 13: Amaj7
- Measure 14: A-7
- Measure 15: Ab-7
- Measure 16: G7b5

Chords and notation for the fifth staff:

- Measure 17: F#-7b5
- Measure 18: B7b9
- Measure 19: E-7b5
- Measure 20: A7b9

Chords and notation for the sixth staff:

- Measure 21: D-7
- Measure 22: C-7
- Measure 23: B-7
- Measure 24: E7

Chords and notation for the seventh staff:

- Measure 25: Bb-7
- Measure 26: Eb7
- Measure 27: B-7
- Measure 28: 1. E7b9
- Measure 29: 2. E7b9

REPEAT HEAD IN
AFTER SOLOS, TAKE 2ND ENDING

(MED. SLOW)

MOOD INDIGO

-DUKE ELLINGTON/IRVING MILLS/

ALBANY BIGARD

A

Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7

Bb7

E7 / B-7 E7 Eb7

Ab7

Eb-7 Ab7

Db6

Gb7 / / Eb7#5

Abmaj7

Bb7

Bb-7

Eb7#5

Abmaj7

B

Abmaj7 F7

Bb7

Bb-7

Eb7

Abmaj7

Bb-7 Eb7

Abmaj7

F7

Bb7

E7

Eb7

Ab7

Db7

E7 / / Eb7

Abmaj7

F7

Bb7

Bb-7

Eb7

Ab6 (Bb-7 Eb7)

(UP)

MOMENT'S NOTICE

-JOHN COLTRANE

A

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 G-7 C-7 F-7 Bb7 Eb/Bb F/Bb
 G-/Bb F-/Bb Eb/Bb F-/Bb G-/Bb F-/Bb Eb N.C. (FILL -----)

B

S

E-7 A7 F-7 Bb7 Ebmaj7 Ab-7 Db7
 D-7 G7 Eb-7 Ab7 Dbmaj7 D-7 G7
 C-7 Bb-7 Eb7 Abmaj7 Db7
 1. G-7 C7 Ab-7 Db7 Gbmaj7 F-7 Bb7

2. $G-7$ $C7$ $F-7$ $Bb7$ E^b/Bb $F-/Bb$

$G-/Bb$ $F-/Bb$ E^b/Bb $F-/Bb$ $G-/Bb$ $F-/Bb$

E^b (SOLO BREAK) -----

SOLOS ON \boxed{B} , TAKE REPEAT
CHORDS PLAYED ON BEAT
AFTER SOLOS, D.S. AL \oplus

\oplus $E^b7\#9$

MOONCHILD

- KEITH JARRETT

(BALLAD)

First system of musical notation (treble clef, 4/4 time). Chords: C#7, F#7, G#7, G#-7, E-7, C#-7, G#-7.

Second system of musical notation (treble clef, 4/4 time). Chords: D-7, E7b9, A-7, F-7, Bb7, A-7, E-||, E-7.

HEAD PLAYED ONCE - THEN TO SOLDS
LAST SOLD, D.C. AL

⊕ (FILL) ☺

Third system of musical notation (treble clef, 4/4 time). Chords: E-||.

THE MOST BEAUTIFUL GIRL IN THE WORLD

(FAST
WALTZ)

-RICHARD RODGERS/LORENZ
HART

Handwritten musical score for "The Most Beautiful Girl in the World" by Richard Rodgers and Lorenz Hart. The score is written in 3/4 time, key of F major (one flat). It consists of 11 staves of music. The notation includes various chords and melodic lines. The chords are written in a handwritten style, often with a '7' indicating a dominant seventh chord. The melody is written on a single staff, with some notes beamed together. The score includes a key signature change to D major (two sharps) in the final section. The piece ends with a double bar line and a repeat sign.

Chords and markings visible in the score:

- Staff 1: Fmaj7, F07, Fmaj7
- Staff 2: Ab07, G-7, C7, G-6
- Staff 3: 1. C7, Fmaj7, A-7, G-7, C7
- Staff 4: 2. C7, C-, A-7b5
- Staff 5: D7, D-7, G7, G-7
- Staff 6: C7, D-7, G7, G-7
- Staff 7: C7, A-7, D7, D-7
- Staff 8: G7, G-7, C7, G-7, C7
- Staff 9: D7, D-7, G7, G-7 (TAKE 2ND ENDING)
- Staff 10: G-7/C, F6, (D-7), G-7, C7)

SOLD ON ENTIRE FORM

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(BALLAD)

MY BUDDY

-WALTER DONALDSON/
GUS KAHN

Handwritten musical score for "My Buddy" in G major, 4/4 time. The score consists of six staves of music with various chords and melodic lines.

Chords and notation:

- Staff 1: G^{maj7} , $G^{#07}$, A^{-7} , D^7
- Staff 2: G^6 , B^b07 , A^{-7} , D^7
- Staff 3: G^6 , G^7/F , E^7
- Staff 4: A^{-7} , A^7 (first ending), A^{-7} , D^7
- Staff 5: 2^D^7 , G^6
- Staff 6: Final measure with a double bar line.

MY FAVORITE THINGS

285

-RICHARD RODGERS/
OSCAR HAMMERSTEIN II

Handwritten musical score for "My Favorite Things" in G major, 3/4 time. The score consists of 12 staves of music with various chords written above the notes. The chords include E-7, F#-7, Cmaj7, Gmaj7, A-7, D7, F#-7b5, B7, Emaj7, A-7, D7, Gmaj7, Cmaj7, F#-7b5, B7b9, E-7, F#-7b5, B7, E-7, Cmaj7, A7, Gmaj7, Cmaj7, D7, Gb, Cmaj7, Gb, Cmaj7, Gmaj7, Cmaj7, F#-7b5, B7, and (END) E-7. The score ends with a double bar line on the final staff.

D.C. FOR SOLOS

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(BALLAD)

MY FOOLISH HEART- VICTOR YOUNG /
NED WASHINGTON

$\text{S}\frac{\text{F}}{\text{C}}$ Bbmaj^7 Ebma^7 D^7 G^7 C^7 C^7/Bb
 E^7/A A^7 D^7 $\text{D}^7\#9$ G^7 Db^7 C^7
 $\text{C}^7\text{b}5$ $\text{F}^7\text{b}9$ Bbmaj^7 F^7 Bb^7 Ebma^7
 $\text{A}^7\text{b}5$ D^7 G^7 G^7/F $\text{E}^7\text{b}5$ $\text{A}^7\text{b}9$ D^7 $\text{G}^7\#5$
 C^7 F^7 D.S. AL
 C^7 C^7/Bb $\text{A}^7\text{b}5$ D^7 G^7 Eb^7 Ab^7
 Bbmaj^7 Ebma^7 $\text{Ab}^7\text{b}5$ G^7 C^7 $\text{G}^7\#9$ C^7 $\text{C}^7\#5$ $\text{F}^7\text{b}9$ F^7
 Bb^6 (G^7 Gbma^7 F^7)
 (SOLOS ON ENTIRE FORM)

MY FUNNY VALENTINE

(BALLAD)

-RICHARD RODGERS/LORENZ HART

Chord symbols and musical notation for "My Funny Valentine":

Measure 1: C^- $A\flat maj7$

Measure 2: $C^-(maj7)$ $F-7$

Measure 3: $C-7$ $D-7b5$

Measure 4: $C-6$ $G7b9$

Measure 5: C^-

Measure 6: $C^-(maj7)$

Measure 7: $C-7$

Measure 8: $C-6$

Measure 9: $A\flat maj7$ $F-7$

Measure 10: $F-7$ $G-7$

Measure 11: $F-7$ $E\flat maj7$

Measure 12: $F-7$ $E\flat maj7$

Measure 13: $F-7$ $G-7$

Measure 14: $F-7$ $G-7$

Measure 15: $E\flat maj7$ $G7$

Measure 16: C^- $B\flat-7$ $A7$ $A\flat maj7$ $D-7b5$ $G7b9$

Measure 17: C^- $C^-(maj7)$ $C-7$ $C-6$

Measure 18: $A\flat maj7$ $D-7b5$ $G7b9$ C^- $B\flat-7$ $A7(\sharp 11)$

Measure 19: $A\flat maj7$ $F-7$ $B\flat7(b9)$ $E\flat6$ $(D-7b5 G7b9)$

Measure 20: $A\flat maj7$ $F-7$ $B\flat7(b9)$ $E\flat6$ $(D-7b5 G7b9)$

(BALLAD)

MY ONE AND ONLY LOVE-GUY WOOD/
ROBERT MELLIN

$C^{maj7} C/B A-7 A-7/G D^7/F\# G^7/F C/E F^{maj7} G^7 E-7 A^7$
 $D-7 B-7b5 E7\#9 A-7 D^7 D-7 G^7 E-7 A^7 D-7 G^7$
 $D-7 G^7 C^6 F\#-7b5 B^7 E- F\#-7 B^7$
 $E- F\#-7 B^7 E- E/D\# E/D E/C\#$
 $D-7 A^7 D-7 G^7 C^{maj7} C/B A-7 A-7/G D^7/F\# G^7/F$
 $C/E F^{maj7} G^7 E-7 A^7 D-7 B-7b5 E7\#9 A-7 D^7$
 $D-7 G^7b9 C^6 (D-7 G^7)$
 FINE

MY ROMANCE

- RICHARD RODGERS / LORENZ HART

(MEDIUM
OR BALLAD)

Handwritten musical score for "My Romance" in 4/4 time, featuring piano accompaniment and guitar chords.

Chords:

- Staff 1: Bbmaj7 C-7 D-7 Db7 C-7 F7 Bbmaj7 D7
- Staff 2: G- G-(maj7) G-7 G7 C-7 F7 2. Bbmaj7 Bb7
- Staff 3: Ebmaj7 Ab7 Bbmaj7 Bb7 Ebmaj7 Ab7 Bbmaj7
- Staff 4: E-7b5 A7b9 D-7 Ab7 G-7 C7 C-7 F7
- Staff 5: 2. Bbmaj7 Bb7 Ebmaj7 G7 C-7 C-Bb A-7b5 D7
- Staff 6: G-7 Gb7 Bbmaj7/F G-7 C-7 F7 Bb6
- Staff 7: (C-7 F7)

The score concludes with a double bar line and the word **FINE**.

(MED. BALLAD)

MY SHINING HOUR-HAROLD ARLEN/
JOHNNY MERCER

Handwritten musical score for "My Shining Hour" in E-flat major, 4/4 time. The score consists of ten staves of music with various chords written above the notes. The chords include Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, Bb7, Ebmaj7, F-7, G-7, C7#5, F-7, Bb7, D-7b5, G7b9, C-7, A-7b5, D-7b5, G7, C-7, F7, F-7, Bb7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, G-7#5, C7#9, F-7, Bb7, Ebmaj7, F-7, Bb7sus4, Ebmaj7, F-7, G-7, C7, Abmaj7, F-7, Bb7, Eb6, and (F-7 Bb7).

(BALLAD)

MY SHIP

-KURT WEILL/IRA GERSHWIN

F⁶ D⁷ G⁷ C⁷ F⁶ F^{#o7} G⁷ C⁷
 F⁶ D⁷ G⁻⁷ A⁷ ^{2.} D⁻⁷ G⁷ G⁻⁷ C⁷
^{2.} D⁻⁷ G⁷ C⁷_{sus4} F⁶ G⁻⁷ C⁷ G⁻⁷ C⁷
 G⁻⁷ B^{b-6} F^{maj7} / E⁷ A⁻⁷ D⁻⁷ A⁻⁷ D⁻⁷
 A⁻⁹ D⁷ G⁷ C⁷ F⁶ D⁷ G⁷ C⁷
 F⁶ F^{#o7} G⁷ C⁷ F⁶ D⁷ G⁻⁷ A⁷
 D⁻⁷ C⁷ F^{maj7} / C⁷ F D⁻ B^bmaj⁷ B^{b-7} E^{b7}
 A⁻⁷ D⁻⁷ G⁻⁷ C⁷ F⁶ D^{b9} F⁶ (G⁻⁷ C⁷)
 FINE

(MED. BALLAD)

MY WAY

-JACQUES REVAUX/
CLAUDE FRANCOIS/PAUL ANKA/
GILLES THIBAUD

Handwritten musical score for "My Way" in 4/4 time. The score consists of 11 staves of music with various chords and a repeat sign. The chords are written in a handwritten style, often with a slash and a letter below. The music is in treble clef with a key signature of one sharp (F#).

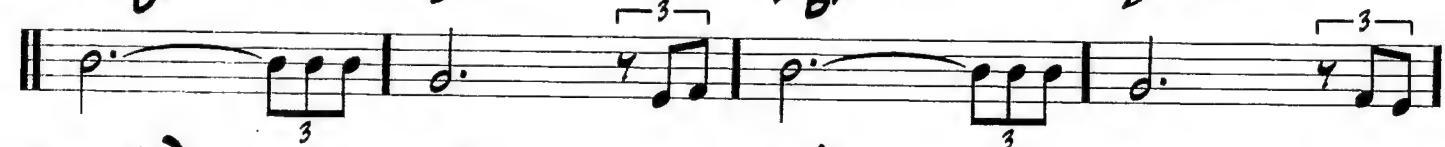
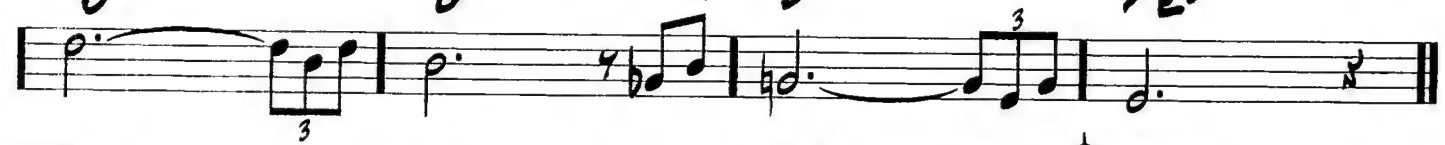
Chords and markings:

- Staff 1: C^{maj7} , $E-7/B$, $E-7b5/Bb$
- Staff 2: $A7$, $D-$, $D-(maj7)$
- Staff 3: $D-7$, $G7$, C^{maj7} , $G-7$, $C7$
- Staff 4: F , $F-$, C^{maj7} , $A-7$, $D-7$, $G7$ (triple)
- Staff 5: $F6$ (1st ending), C , $F6$ (2nd ending), C , F^{maj7}/G (triple)
- Staff 6: C^{maj7} , $G-7$, $C7$, F^{maj7} , F^{maj7}/E
- Staff 7: $D-7$, $G7$, $E-7$, $A-7$
- Staff 8: $D-7$, $G7$, $F6$, C , $D-7/G$
- Staff 9: C , $D-7$, $G7$, $F6$, C (D.S. AL (TAKE 2ND ENDING))
- Staff 10: $RIT.$

NAIMA (NIEMA)

-JOHN COLTRANE

(BALLAD)

A B^b-7
 E^b E^b-7 A^m7
 E^b G^m7
 E^b A^m7
 E^b B B^m7
 B^b B^b13b9 B^m7
 B^b B^b13b9  $B-9(m7)$
 B^b B^m7
 B^b $A^b m7$
 B^b G^b13
 E^b C B^b-7
 E^b E^b-7 A^m7
 E^b G^m7
 E^b $A^b m7$
 E^b 

SOLO A A B C

AFTER SOLOS, D.S. AL

 $A^b m7$
 E^b A^m7
 E^b G^m7
 E^b $A^b m7$
 E^b A^m7
 E^b G^m7
 E^b  $A^b m7$
 E^b A^m7
 E^b G^m7
 E^b $A^b m7$ $D^b m7$ $A^b m7$ $D^b m7$  $A^b m7$ $D^b m7$ $A^b m7$ 

(ROCK)
♩ = 90

MYSTERIOUS TRAVELLER

- WAYNE SHORTER

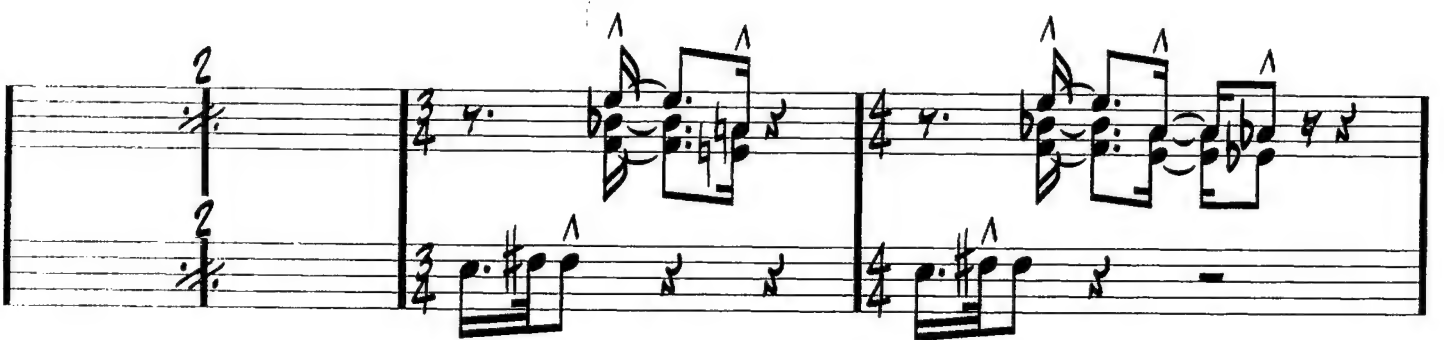
INTRO



A



B



(PLAY 3 x)

LAST TIME, TO OPEN SOLDS IN $\frac{3}{4}$ ON F#-7
AFTER SOLDS, FADE W/ DRUMS

(MED. FAST
JAZZ)

NARDIS

-MILES DAVIS

Handwritten musical score for "Nardis" by Miles Davis. The score is written on a grand staff with treble and bass clefs. It features various chords and melodic lines with triplets and slurs.

Chords and notation details:

- Staff 1: E- (treble), Fmaj7 (bass), (Emaj7) B7 (treble), Cmaj7 (bass). Includes triplets in the treble line.
- Staff 2: A-7 (treble), Fmaj7 (bass), Emaj7 / E- (treble), 1. (bass), 2. (treble). Includes a triplet in the bass line.
- Staff 3: A-7 / Fmaj7 (treble), A-7 / Fmaj7 (bass).
- Staff 4: D-7 (treble), G7 (bass), Cmaj7 / Fmaj7 (treble).
- Staff 5: E- (treble), Fmaj7 (bass), (Emaj7) B7 (treble), Cmaj7 (bass). Includes triplets in the treble line.
- Staff 6: A-7 (treble), Fmaj7 (bass), Emaj7 / E- (treble).

(MED.)

NEFERTITI

-WAYNE SHORTER

Abmaj7(#11)

Dbmaj7(#11)

G-7b5

C7b9



Bmaj7

Bmaj7#11

Bb-7b5

Eb7#11



Emaj7

Dmaj7
A

Ab7(#11)

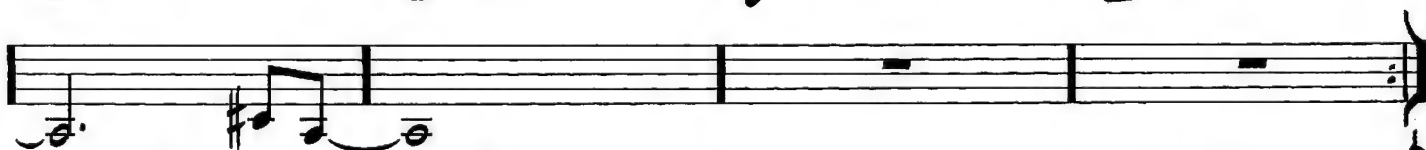
Eadd9
F#

E7sus4

Eb7#11

Bb-(maj7)

Eb7#11



E7sus4

Eb7#11

AFTER SOLDS, D.C. AL



(MED. SWING)

NEVER WILL I MARRY

-FRANK LOESSER

Handwritten musical score for "Never Will I Marry" by Frank Loesser. The score is written on ten staves in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on the upper staves, and the bass line is on the lower staves. Chord symbols are written above the notes. The score ends with a double bar line and the word "FINE".

Chord symbols and musical notation details:

- Staff 1: Ebmaj7, D-7
- Staff 2: Ebmaj7, D-7, Ebmaj7
- Staff 3: Abmaj7, A-7, D7, G-7
- Staff 4: E-7, A7, Dmaj7, B7, E-7, A7, Dmaj7, Bb7
- Staff 5: Ebmaj7, D-7, G-7
- Staff 6: C-7, F7sus4, Bbb
- Staff 7: Ebmaj7, D-7
- Staff 8: Ebmaj7, D-7, G-7

FINE

D.S. AL FINE

(MED. LATIN)

NICA'S DREAM

299

- HORACE SILVER

[A] S:

B \flat -(maj7)

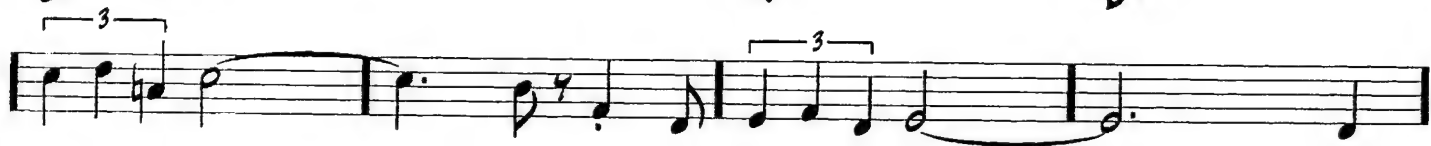
A \flat -(maj7)



B \flat -(maj7)

A \flat -7

D \flat 7



A \flat -7

D \flat 7

G \flat maj7 D \flat 9

C7#9

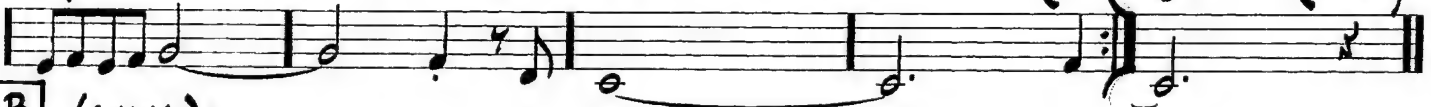


C-7 \flat 5
F

F7#5(\flat 9)

B \flat -(maj7)

1. (F7#5) 2. B \flat - (FINE)



[B] (SWING)

E \flat -7
A \flat

A \flat 7

F-7

B \flat 7 \flat 9 / B \flat 7#5



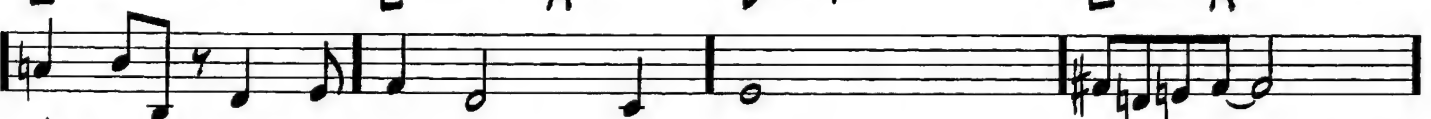
E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

E-7 A7



E \flat -7
A \flat

A \flat 7

F-7

B \flat 7 \flat 9 / B \flat 7#5



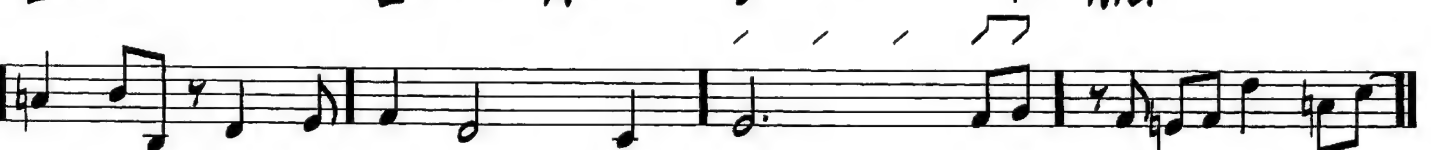
E \flat 9(#11)

E \flat -7

A \flat 7

D \flat maj7

F7#5 N.C.



D.S. AL 2nd ENDING

SOLD [A] [A] [B] [A]

(MED. JAZZ)
WALTZ

NIGHT DREAMER

-WAYNE SHORTER

INTRO

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 F-7

HEAD

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

Gmaj7 F-7 Ebmaj7 D7#9 Eb-7 Ab7

B-7/E C-7/F

Gmaj7 F-7 Ebmaj7 D7#9 Gmaj7 F-7 Ebmaj7 D7#9

AFTER SOLOS/LAST HEAD,
VAMP INTRO TILL END

(MED. UP)

THE NIGHT HAS A THOUSAND EYES

- JERRY BRAININ/BUDDY BERNIER

(LATIN)

Gmaj7
/D

D7sus4

Gmaj7
/D

D7sus4

D7

(SWING)

D-7

G7

Cmaj7

F7

Gmaj7
/D

D7sus4

G/D

1. D7sus4

2. Gmaj7

C-7

F7

Bbmaj7

Bb-7

Eb7

Abmaj7

A-7

D7sus4

Gmaj7

E-7

Gmaj7
/D

D7sus4

Gmaj7
/D

(D7sus4)

FINE

(MED. AFRO)

A NIGHT IN TUNISIA

-JOHN "DIZZY" GILLESPIE/FRANK PAPARELLI

INTRO

E \flat 7

D-

(BASS)



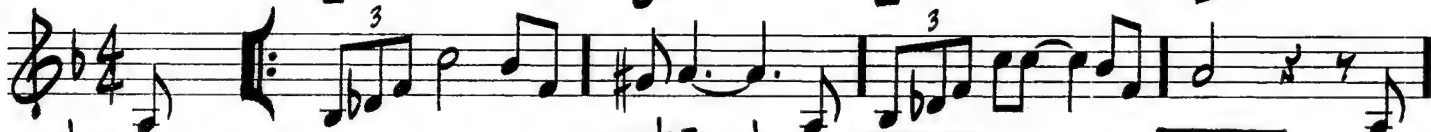
A

E \flat 7

D-

E \flat 7

D-

E \flat 7

D-

E-7 \flat 5 A7 \flat 5

D-

2. D-

B A-7 \flat 5D7 \flat 9

G-6

D7 \flat 9

G-6

G-7 \flat 5C7 \flat 9F \sharp 6E-7 \flat 5 A7 \flat 5

D-

C

E-7 \flat 5E \flat 7 \sharp 11

D.S. AL



FINE

D-

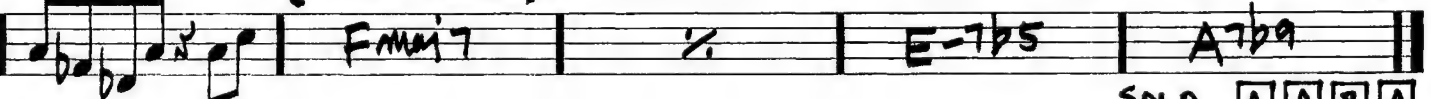
G7 \sharp 11

G-(maj7)

G-7

G \flat 7 \sharp 9

(SOLO BREAK)



Fmaj7

E-7 \flat 5A7 \flat 9

SOLO A A B A

AFTER SOLOS, D.S. AL FINE
(TAKE REPEAT)

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

(MED. OR BALLAD)

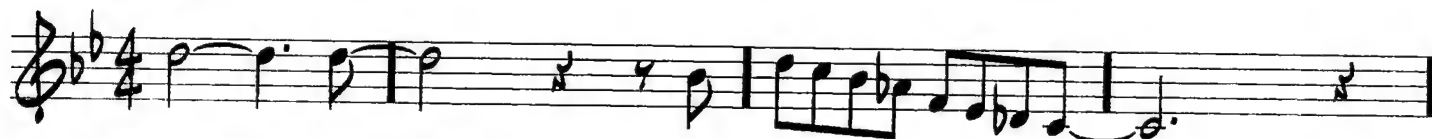
-JIMMIE COX

Handwritten musical score for "Nobody Knows You When You're Down and Out" by Jimmie Cox. The score is written on four staves in 4/4 time. The first staff contains measures 1-4 with chords F, A7, D7, G-7, D7b9, G-7, D7, G-7. The second staff contains measures 5-8 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9. The third staff contains measures 9-12 with the same chord sequence as the first staff. The fourth staff contains measures 13-16 with chords Bb7, B07, F7, Eb7, D7, G7, Db9#5, C9, F6, C7. The piece ends with a double bar line and the word "FINE".

FINE
(TAG LAST TWO BARS FOR ENDING)

(MED. SWING)

NIGHT TRAIN

-JIMMY FORREST/
OSCAR WASHINGTON/
LEWIS C. SIMPKINS**A** B \flat 7E \flat 7 (E7) E \flat 7B \flat 7G \flat 7

F7

B \flat 7**B** B \flat 7E \flat 7B \flat 7

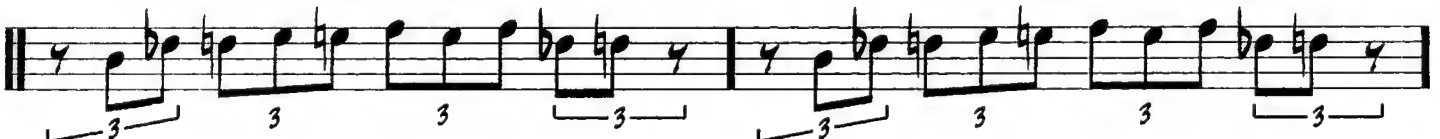
C-7

F7

B \flat 7F7 B \flat 6**C** N.C.F7 B \flat 6

N.C.

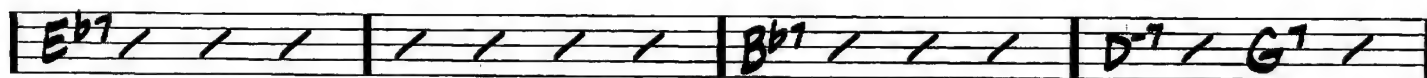
F7

B \flat 6

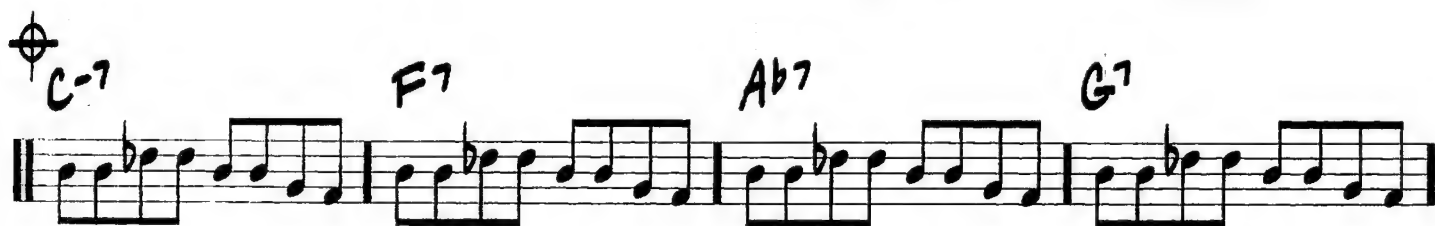
N.C.



SOLO



ADDITIONAL SOLDS 12-BAR BLUES
AFTER SOLDS, D.C. AL Φ



(MED. SWING)
♩ = 144

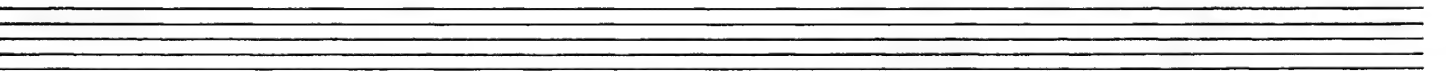
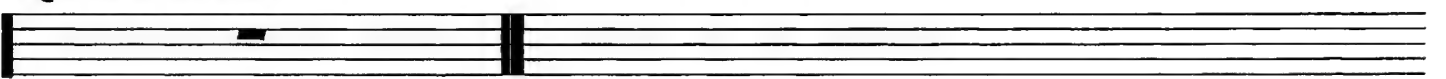
NOSTALGIA IN TIMES SQUARE

-CHARLES KINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

2. (SOLO BREAK) -----



(MED. SLOW)

NUAGES

- DJANGO REINHARDT /
JACQUES LARUE

307

Handwritten musical score for "NUAGES" by Django Reinhardt and Jacques Larue. The score is in 4/4 time, key of D major (one sharp). The chords are written in a handwritten style above the staves.

Chords and notes across the staves:

- Staff 1: $Bb-7$ $Eb7$ $A-7b5$ $D7b9$ G^6 $A-7$ $B-7$
- Staff 2: $Bb-7$ $Eb7$ $A-7b5$ $D7b9$ G^6
- Staff 3: $F\#-7b5$ B^7 $E-7$
- Staff 4: A^7 $Ab7$ A^7 D^7 $A-7$ D^7
- Staff 5: $Bb-7$ $Eb7$ $A-7b5$ $D7b9$ G^6
- Staff 6: $Eb-7$ $Ab7$ $D-7b5$ $G7b9$ C^{maj7}
- Staff 7: $C-7$ F^7 $C-7$ F^7 G^6 $A-7$ $B-7$
- Staff 8: $Bb-7$ $Eb7$ $A-7b5$ $D7b9$ G^6 C^9 G^6
- Staff 9: C^9 G^6

(OLD MAN FROM) THE OLD COUNTRY

-NAT ADDERLEY/CURTIS R. LEWIS

INTRO

D-7b5

G7#9



C-7

F9

Bb13

Eb7#9

Ab13

Db7#9

C-7

G7#5



HEAD

C-7

F-7

D-7b5

G7b9

C-7



F-7

Bb7

Ebmaj7



D-7b5

G7b9

C-7



Abmaj7

D7

D-7b5

G7b9

C-7

(G7#5)



FINE
REPEAT HEAD IN/OUT

OLED

-SONNY ROLLINS

309

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 1. C-7 F7

2. C-7 F7 B \flat 6 **B**

D7 / / / % G7 / / / %

C7 / / / % F7 / / / %

A B \flat 6 G-7 C-7 F7 B \flat 6 G7 C-7 F7

F-7 B \flat 7 E \flat mi7 E \flat -6 D-7 G7 C-7 F7 B \flat 6

FINE

OLILOQUI VALLEY

-HERBIE HANCOCK

(MED.)

(EVEN 8ths)

F7sus4

F7sus4

Eb7sus4

F13 E maj7b5

(SWING)

2. E-9 (SWING)

Amaj7

E-9

Amaj7

E-9

Amaj7

D.S. FOR SOLOS
SOLOS SWING
AFTER SOLOS, D.S. AL

SOLO
E-9

Amaj7

(OPTIONAL ENDING)

E-9 Amaj7

(1st x)

REPEAT AS DESIRED

ONCE I LOVED

(AMOR EM PAZ) (LOVE IN PEACE)

-ANTONIO CARLOS JOBIM/VINICIUS DE MORAES/RAY GILBERT

(MED. BOSSA)

The musical score is written for a single melodic line in G major, 4/4 time. It consists of 12 staves of music. The key signature has one sharp (F#). The tempo/style is marked as (MED. BOSSA). The score includes various chords and melodic lines with triplets and slurs.

Chords and melodic lines (Staff 1 to 12):

- Staff 1: G-7, C7(#5), Fmaj7, F#o7
- Staff 2: G-7, G#o7, A-7, A-7/G
- Staff 3: F-7, Bb7(#5), Ebmaj7
- Staff 4: E-7b5, A7b9, 1. Dmaj7, D7b9
- Staff 5: 2. Dmaj7, G7, Cmaj7, F7
- Staff 6: Bbmaj7, Bb7, Bb-6
- Staff 7: A-7, Ab7b5, G7, G-7, A7b9
- Staff 8: D-6, (D7)

3/2

(MED.)

ONCE IN LOVE WITH AMY

-FRANK LOESSER



(UP SWING)

ONE FINGER SNAP

-HERBIE HANCOCK

N.C. $Bb-7/Eb$ $Eb7$ $Bb-7/Eb$ $Eb7$ $Amaj13(\#11)$

(WALK) $Eb-7$ $Ab7$ $Eb-7$ $Ab7$

$G-7b5$ $C7b9$ $F-7b5$ $Bb7b9$

$Ebmaj7$ $D-7b5$ $G7b9$ (TO SOLOS)

SOLOS $(G-7/C)$ $C7$ $G-7/C$ $C7$ $Amaj13(\#11)$

(PLAY MELODY 1ST TIME ONLY) (SOLO OVER PAREN. CHORDS ABOVE ON REPEATS)

$Bb-7/Eb$ $Eb7$ $Bb-7/Eb$ $Eb7$ $Eb-7$ $Ab7$ $Eb-7$ $Ab7$

$G-7b5$ $C7b9$ $F-7b5$ $Bb7b9$ $Ebmaj7$ $D-7b5$ $G7b9$

N.C. AFTER SOLOS, D.C. AL $Amaj13(\#11)$

(SAMBA)

ONE NOTE SAMBA

(SAMBA DE UMA NOTA SO)

-ANTONIO CARLOS JOBIM/
NEWTON MENDONÇA/
ANTONIO CARLOS JOBIM

Chords: D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, D-7, Db7, C-7, B7b5, Bb6, Eb-7, Ab7, Dbmaj7, Db-7, Gb7, Bmaj7, C-7b5, B7b5, D-7, Db7, C-7, B7b5, D-7, Db7, C-7, B7b5, F-7, Bb7, Ebmaj7, Ab7, Db6, C7, Bmaj7, Bb6(F7#5)

FINE

(MED. BOSSA) ONLY TRUST YOUR HEART

- BENNY CARTER / SAMMY CAHN

Handwritten musical score for "Only Trust Your Heart" in F major, 4/4 time. The score consists of 10 staves of music with various chords and melodic lines. The key signature has one sharp (F#), and the time signature is 4/4. The music is written in a single system with multiple staves. Chords are written above or below the notes. The score ends with a double bar line and the word "FINE".

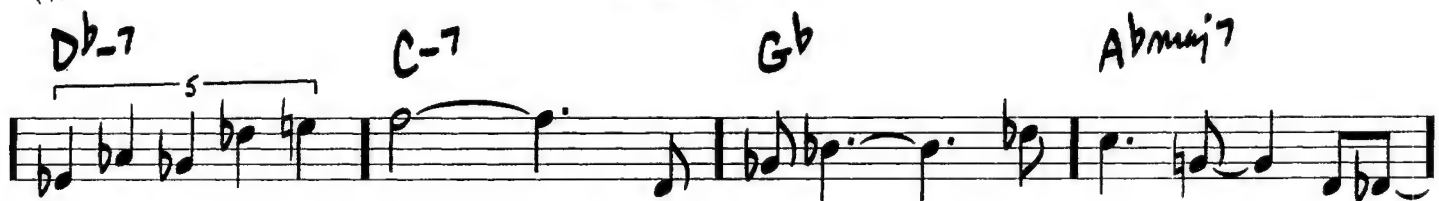
Chords and notation visible in the score:

- Staff 1: Fmaj7, B7#9, E-7, A-7, D-7, G7, G7#5, Cmaj7
- Staff 2: G-7, C7, 2. C7, G-7, Gb7b5, Fmaj7
- Staff 3: A-7/E, D-7, D-7/C, B-7b5
- Staff 4: E7#5, A-7, Ab-7, G-7, C7
- Staff 5: Fmaj7, B7#9, E-7, A-7
- Staff 6: D-7, G7, G7#5, Bb7b5, A7
- Staff 7: D-7, F-7, Bb7, Cmaj7, E-7, A7b9
- Staff 8: Ab7b5, Fmaj7/G, G7b9, Cb, (G-7 C7)

(FAST SWING)

ORBITS

-WAYNE SHORTER



ORNITHOLOGY-CHARLIE PARKER/
BENNIE HARRIS

(MED. UP)

Handwritten musical score for "Ornithology" by Charlie Parker and Bennie Harris. The score is written on a single staff in 4/4 time with a key signature of one sharp (F#). It includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Chord symbols are written above the staff at various points: Gmaj7, G-7, C7, F-7, Bb7, Eb7, A-7b5, D7, G-7, B-7, E7, A-7, D7, G, D7, B-7, Bb-7, A-7, Ab-7, G, and (A-7 D7). The score ends with a double bar line and the word "FINE".

FINE

3/8

(MED.)

OUT OF NOWHERE

- JOHNNY GREEN/
EDWARD HEYMAN

Handwritten musical score for "Out of Nowhere" in G major, 4/4 time. The score consists of six staves of music with various chords and triplets.

Staff 1: Gmaj7, B \flat -7, Eb7

Staff 2: Gmaj7, B-7, E7

Staff 3: 1. A-7, B-7, E7, A-7

Staff 4: Eb7 (triplet), A-7 (triplet), D7

Staff 5: 2. A-7, B-7 (triplet), E7, A-7, F7(#11)

Staff 6: B-7, B \flat 07, A-7, D7, G \flat , (A-7 D7)

PAPER DOLL

-JOHNNY S. BLACK

(SLOW)

Handwritten musical score for "Paper Doll" by Johnny S. Black. The score is in 4/4 time, marked "(SLOW)". The key signature is one flat (Bb). The melody is written in eighth and quarter notes. Chords are written above the staff: F, D7, G7, C7, Fb, F/A, F-/Ab, C/G, A7, G7, C7, G-7, C7, F, G-7, C7, A7, Bb, Bb7, F, A7, D7, G-7, C7, Fb.

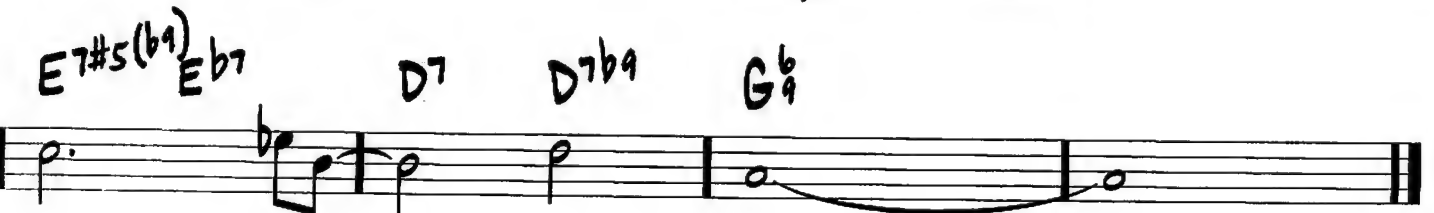
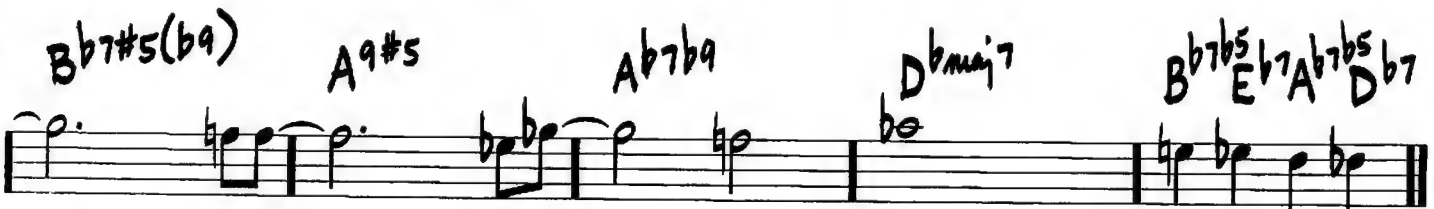
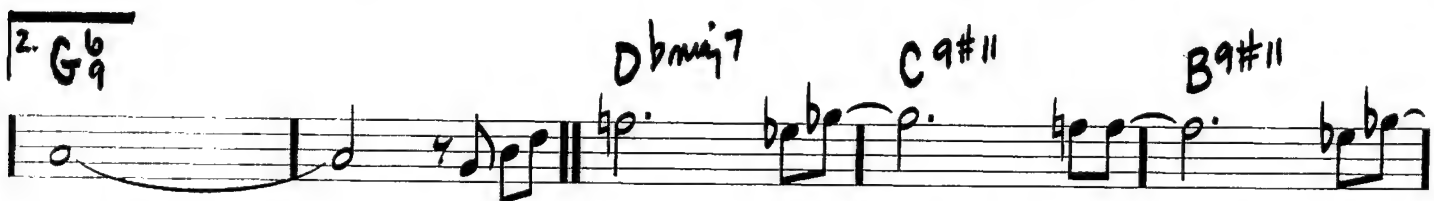
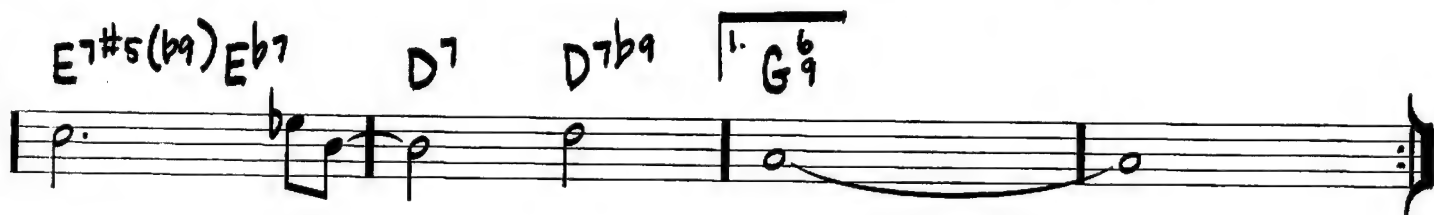
ALSO PLAYED ♩ SWING - DOUBLE RHYTHM VALUES
DRUMS IN DOUBLE TIME

- MCCOY TYNER

SALES ON FTAus4

(BALLAD)

PASSION FLOWER

- BILLY STRAYHORN/
MILTON RASKIN

PEACE

- HORACE SILVER

(BALLAD)

S^{\flat} A-7 \flat 5 A \flat 7 G-7 C7 \flat 9 B maj 7 / C-7 \flat 5 F7 \sharp 9
 B maj 7 B-7 E7 A maj 7 F \sharp -7
 E \flat -7 \flat 5 A \flat 13 A \flat 7 \sharp 5 D maj 9 C7 \sharp 11 B7 \sharp 11 B maj 7
 FINE

REPEAT HEAD IN
 AFTER SOLDS, D.S. AL FINE
 (PLAY PICKUPS)

(MED. SWING)
♩ = 144

PEGGY'S BLUE SKYLIGHT

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com

Handwritten musical score for "Peggy's Blue Skylight" by Charles Mingus. The score is written on ten staves, organized into three sections: A, B, and C. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked "MED. SWING" with a note value of 144.

Section A: Measures 1-16. Chords include G-7b5, C7#5, F-7, Bb7, Bb-7, Eb7#5, Abmaj7, D7, Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, D7 N.C., Dbmaj7, and N.C. (twice).

Section B: Measures 17-24. Chords include Ab-7, Db7, G-7, C7, Fmaj7, F-7, Bb7, Ebmaj7, Abmaj7, and D7.

Section C: Measures 25-32. Chords include Db7sus4, C7#9, F7#9, Bb7, Eb-7, Ab7b9, Dbmaj7, and FINE.

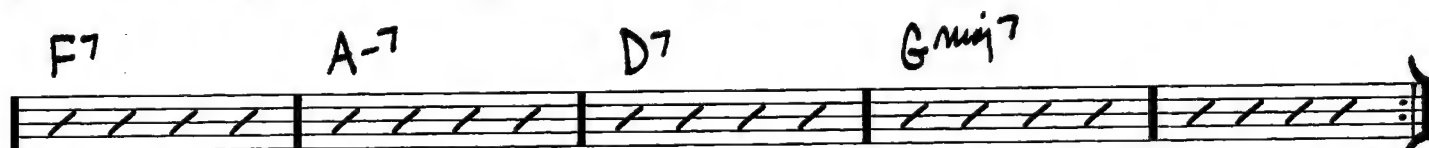
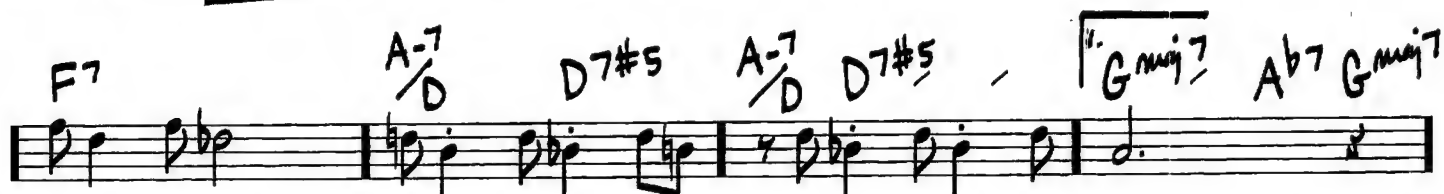
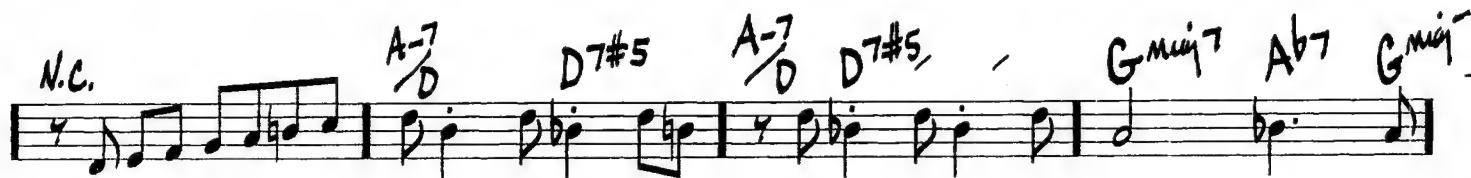
The score includes various musical notations such as triplets, slurs, and dynamic markings.

324

(MED. UP SWING)

PENT UP HOUSE

-SONNY ROLLINS



⊕ Gmaj7



AFTER SOLOS, D.C. AL ⊕
(TAKE REPEAT)

(MED.)

PENTHOUSE SERENADE

-WILL JASON/
VAL BURTON

Chords and markings for the first 11 staves:

- Staff 1: C^{maj7} , E^{b07} , $D-7$, G^7 (triplet), G^7 (triplet)
- Staff 2: $D-7$ (triplet), G^7 , $D-7$ (triplet), G^7 , C^6 (1st ending), E^{b07} , $D-7$, G^7
- Staff 3: C^6 (2nd ending), F^7 , C^6 , $D-7$, $C\sharp 07$, $D-7$, G^7
- Staff 4: C^{maj7} , E^7 , $A-7$, D^7 , $A-7$, D^7
- Staff 5: G^7 , $D-7$, G^7 , C^{maj7} , E^{b07}
- Staff 6: $D-7$, G^7 (triplet), $D-7$ (triplet), G^7 (triplet), $D-7$ (triplet), G^7 (triplet)
- Staff 7: C^6 , B^b7 , C^6
- Staff 8: (Empty staff)
- Staff 9: (Empty staff)
- Staff 10: (Empty staff)
- Staff 11: (Empty staff)

(MED. SWING)

PERI'S SCOPE

-BILL EVANS



(MED. BLUES)

FRANCING (NO BLUES)

327
-MILES DAVIS

Handwritten musical score for "FRANCING (NO BLUES)" by Miles Davis. The score is written on five staves in 4/4 time with a key signature of two flats (Bb and Eb). The notation includes eighth notes, quarter notes, and triplet markings. Chord symbols are written above the staff: F7, Bb7, Ab7, Db7, and C7#9. The piece concludes with a double bar line on the fifth staff.

PINOCCHIO

-WAYNE SHORTER

(FAST SWING)

Handwritten musical score for Pinocchio by Wayne Shorter. The score is written on five staves in 4/4 time. The first staff contains four measures with triplets and chords A^b13 , G^{13} , G^b13 , and G^{13} . The second staff has two measures with chords $G^b7\#5$ and $F^{13}(b9)$. The third staff has four measures with chords $G^b7\#9(\#5)$, F^{13} , A^{13} , and A^b13 . The fourth staff has four measures with chords D^b9 , $G^b7\#5$, $F^{13}(\#11)$, and G^b13 . The fifth staff has one measure with chord B^{13} . The score ends with a double bar line.

(MED. SWING)
J=148

PITHECANTHROPUS ERECTUS

- CHARLES MINGUS

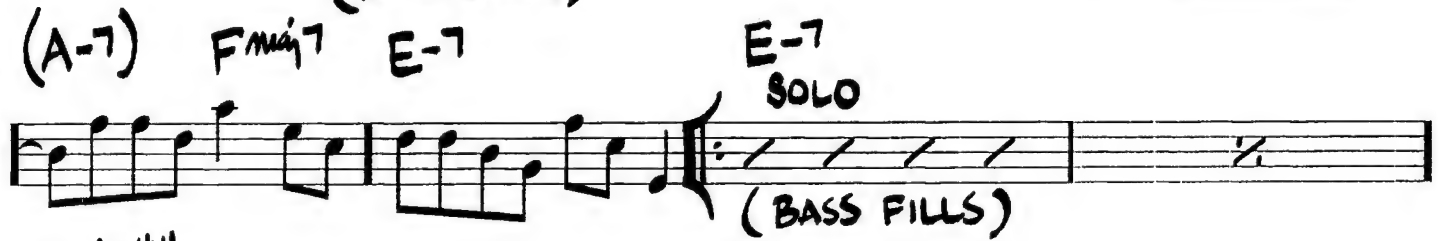
For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)
Mingus website: www.mingusmingusmingus.com



(FAST
EVEN 8/16)

PORTSMOUTH FIGURATIONS

-STEVE SWALLOW



FINE
REPEAT FOR SOLOS
AFTER SOLOS, D.C. AL FINE

(BALLAD)

PRELUDE TO A KISS

- DUKE ELLINGTON/
- IRVING GORDON/
- IRVING MILLS

Handwritten musical score for "Prelude to a Kiss" (Ballad). The score is written in 4/4 time and includes various chords and melodic lines.

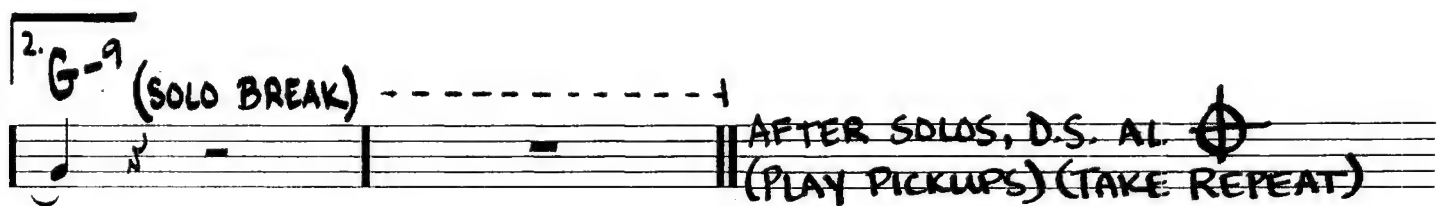
Chords: D7, G7#5, C7, Fmaj7, B7, E7, A7, D-7, G7#5, A-7, D7, D-7, G7b9, C6, A7#5, D-7, G7b9, C6, B7, Emaj7, C#-7, F#-7b5, B7, G#-7, G07, F#-7, B7, Emaj7, C#-7, F#-7b5, B7, E-7, A7, D-7, Eb-7, E-7, Eb7, D7, G7#5, C7, Fmaj7, B7, E7, A7, D-7, D-7, G7#5, A-7, D7, D-7, G7b9, C6, (A7#5).

Melodic Lines: The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is written in a ballad style, featuring eighth and quarter notes, with some triplets indicated by a '3' over the notes. The second staff continues the melody, also featuring triplets. The third staff introduces a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff continues the melody, ending with a double bar line. The fifth staff begins with a repeat sign and continues the melody. The sixth staff continues the melody, ending with a double bar line. The seventh staff continues the melody, ending with a double bar line. The eighth staff continues the melody, ending with a double bar line.

(UP TEMPO)

PRINCE OF DARKNESS

-WAYNE SHORTER



(MED. BALLAD)

P.S. I LOVE YOU

-GORDON JENKINS/

JOHNNY MERCER

Chords and musical notation for "P.S. I LOVE YOU":

- Staff 1: $Ebmaj7$, $G-7$ $C7$, $F-7$ $Bb7$, $G-7b5$ $C7$
- Staff 2: $F7$ / $C-7$ $F7$ $Bb7$ / $E7\#9$ | $Eb6$ $F7/Eb$ $F-7$ / $Bb7$ $E7\#9$
- Staff 3: 2. $Eb6$ $Db7$ $Ebmaj7$ $Eb6$ / $Eb7$ $Bb-7$
- Staff 4: $Eb7$ / $Bb-7$ $A7$ $Abmaj7$ / $Bb-7$ $A7$ $Abmaj7$ / $G7$ $Gb7$
- Staff 5: $F7$ $C-7$ $F7$ / $C-7$ $B7$ $Bb7$ $C7\#5$ $F7$ / $F-7$ $E7\#9$
- Staff 6: $Ebmaj7$ $G-7$ $C7$ $F-7$ $Bb7$ $G-7b5$ $C7$
- Staff 7: $F7$ / $C-7$ $F7$ $Bb7$ / $E7\#9$ $Eb6$ $Db7$ $Ebmaj7$ $Eb6$ ($F-7$ $Bb7$)
- Staff 8: FINE

(SLOW SWING)
♩ = 68

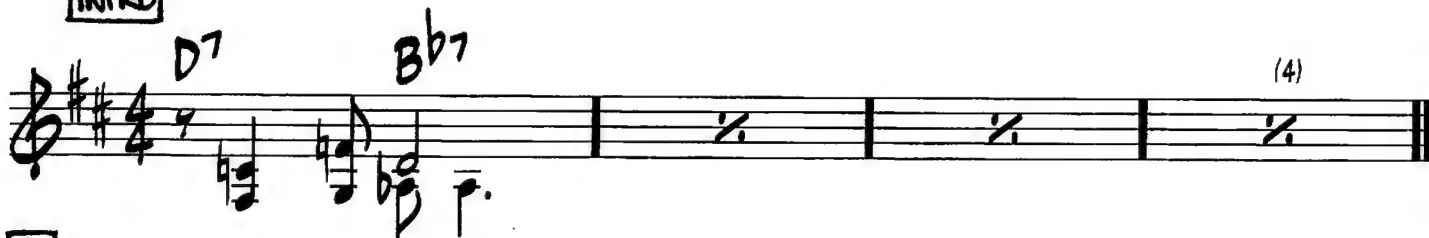
PUSSY CAT DUES

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

INTRO



A



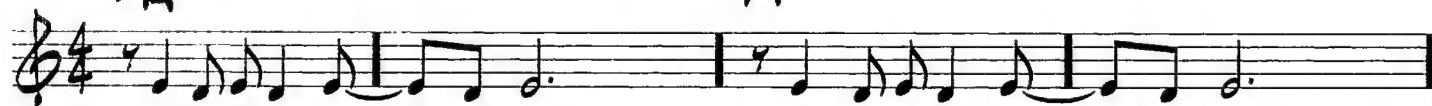
[SOLOS ON Eb BLUES]

QUIET NIGHTS OF QUIET STARS

(BOSSA)

(CORCOVADO)

-ANTONIO CARLOS JOBIM/GENE LEES

D⁷/AA^bo7

G-7

C7

F^o7Fm^u7

F-7

B^b7

E-7

A7[#]5

D7

D-7

A^bo7D⁷/AA^bo7

G-7

C7

F^o7Fm^u7

F-7

B^b7^b5

E-7

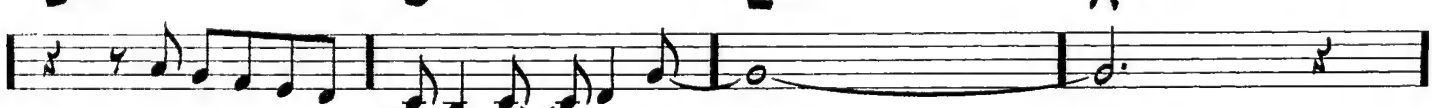
A-7



D-7

G7^b9

E-7

A7[#]5

D-7

G7

C⁶

(A7)

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UNIVERSAL - DUCHESS MUSIC CORPORATION

(BALLAD)

QUIET NOW

-DANNY ZEITLIN

A-7 Fmaj7 E7 / $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / $\frac{Ab}{Ab}$ G7 E7 A-7 D7(#11) Ebmaj7 Abmaj7 Db9
 B-7 Gmaj7 F#7 / $\frac{F\#-7}{B}$ B-7 E-7 A7 Dmaj7 C7(#11) B7#5
 E-7b5 / $\frac{Bb}{Bb}$ A7 F#7 B-7 E7(#11) F#7 B-7 E-7 A7 A-7 D7(#11)
 Gmaj7 C9 B-7 Bb7 Abmaj7 Db7 C-7 B7
 A7 D7 C#-7 C7 $\frac{F\#-9}{B}$ E7
 A-7 Fmaj7 E7 / $\frac{E-7}{A}$ A-7 D-7 G7 Cmaj7 Bb7(#11) A7#5
 D-7b5 / $\frac{Ab}{Ab}$ G7 E7 A-7 D7(#11) E-7 A-7 D-7 G7am4 E-7 A-7 Fmaj7 Bbmaj7
 E-7 Ebmaj7 Abmaj7 Dbmaj7 Cmaj9 (B-7b5 E7b9)
 FINE

RECORDA-ME

-JOE HENDERSON

(BOSSA)

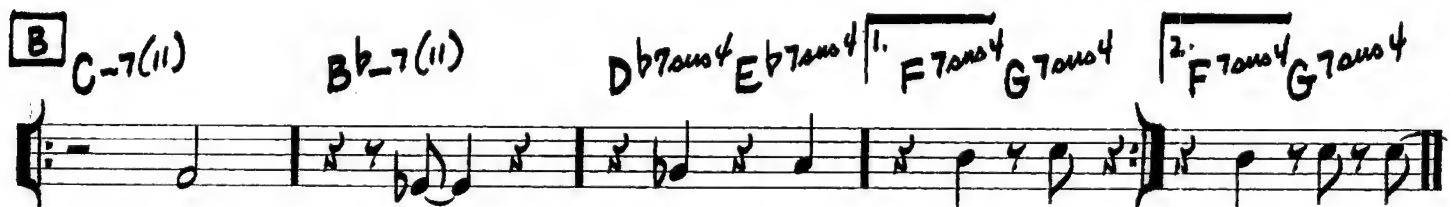
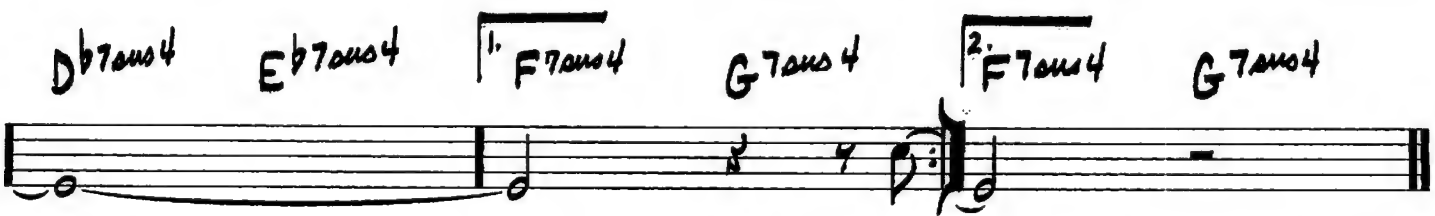
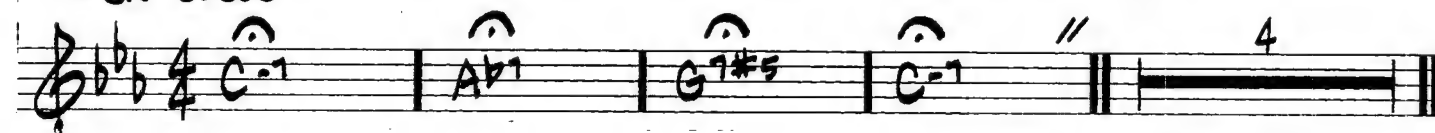
Handwritten musical score for "RECORDA-ME" by Joe Henderson. The score is written on a single staff in 4/4 time, featuring various chords and melodic lines. The key signature has one sharp (F#). The score includes a double bar line with repeat signs and first/second endings. Chords are labeled above the staff: A-7, C-7, F7, Bbmaj7, Bb-7, Eb7, Abmaj7, Ab-7, Db7, Gbmaj7, G-7, C7, Fmaj7, E7#9 (first ending), and E7#9 (second ending).

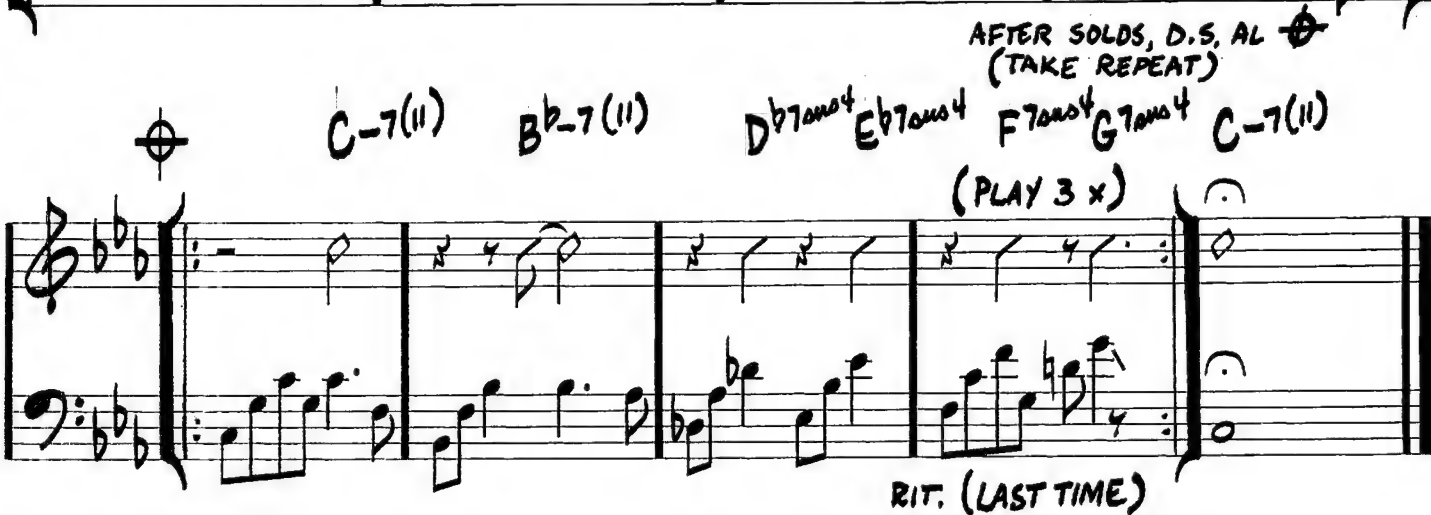
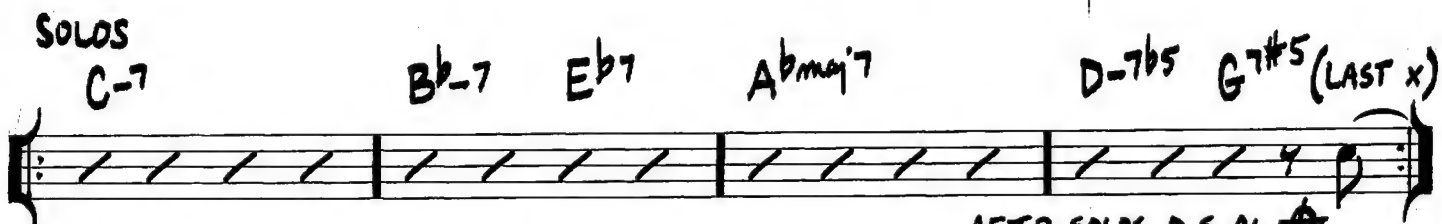
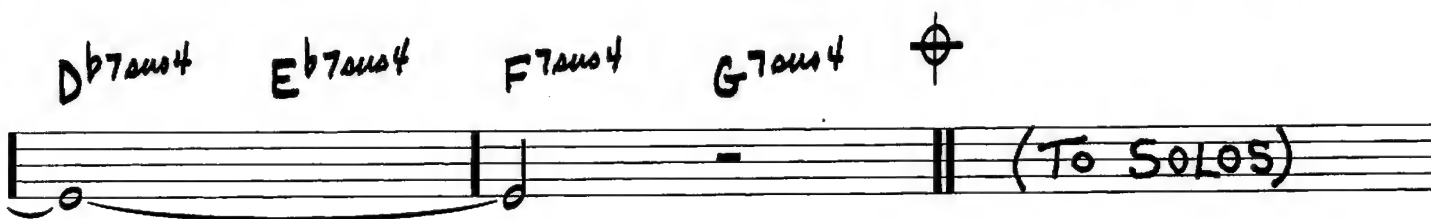
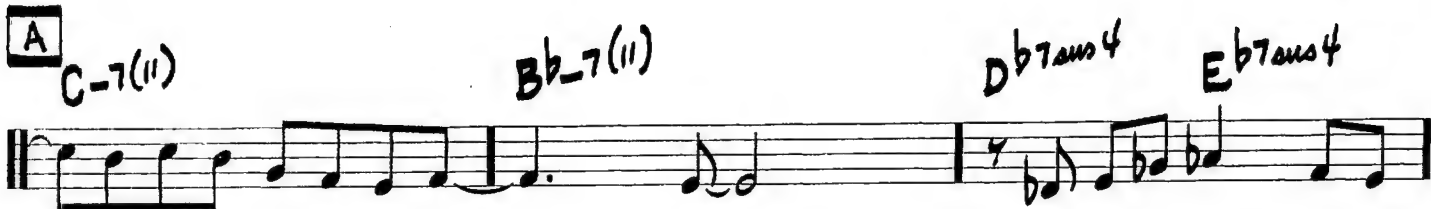
(ROCK)

RED CLAY

-FREDDIE HUBBARD

INTRO

FREE TIME
OPEN SOLOS(IN TIME)
(DRUMS)



(MED. BALLAD)

REFLECTIONS

-THELONIOUS MONK

Handwritten musical score for "Reflections" by Thelonious Monk. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as eighth notes, quarter notes, and rests. Above the staff, numerous chords are written in handwritten notation, including Abmaj7, Gb7, F7, E7, Bb-7, Eb7b9, Abmaj7, Bb-7, B-7, C-7, F7b9, G-7b5, Bb-7, Eb7b9, Abmaj7, A07, Bb-7, A7#5, Abmaj7, A07, C-7b5, F7b5, Bb-7, Eb7b9, Ab7, Db7, G-7, C7b9, F-, F-7, F-7, Bb7, Bb-7, Bb-7, Eb7b9, Abmaj7, Gb7, and Abmaj7. The score also includes first and second endings, a double bar line, and a final double bar line with a D.C. AL instruction.

RING DEM BELLS

-DUKE ELLINGTON/
IRVING MILLS

UP
(♩ = 200)

Chords: C, D7, G7, C, C7, F6, F-, C, A7, D7, G7, C, (G7)

342

(MED. SWING)
♩ = 148

REINCARNATION OF A LOVEBIRD

- CHARLES MINGUS

For more than a snapshot version of Mingus, see Charles Mingus: More than a Fakebook (Hal Leonard)

Mingus website: www.mingusmingusmingus.com

[A] G-(maj7) Ebmaj7 A7b5 D7#5

G- Ebmaj7b5 A7 D7

G-b Ebmaj7 **[B]** C-7 E7

A7#9 D7#5 G-(maj7) A7#5 D7b9

[C] G- Ebmaj7#11 A7 D7

G- Ebmaj7b5 A7 D7

G- Ebmaj7 **[D]** C-7 Emaj7

A7 D7#5(#9) G-7

[E] FREELY (♩=♩)



(♩=♩ A TEMPO)

Bb-7

Eb7

Abmaj7

C-7b5 F7b9



Bb-7

Eb7b9

A7#9

Dmaj7



D.C. AL



A7#5

D7b9

C-7

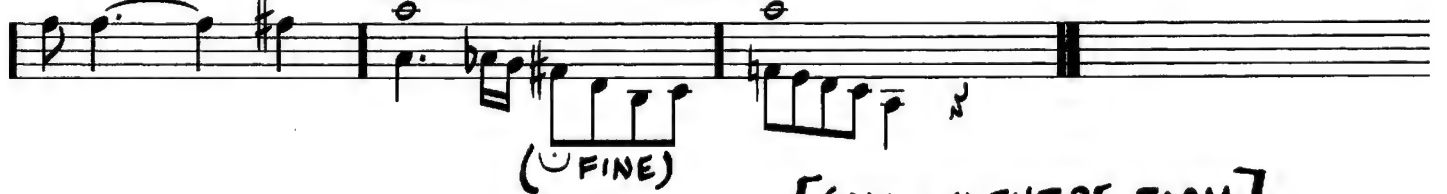
Emaj7

A7



D7#5 (#9)

(G- FINE)



[SOLO ON ENTIRE FORM]

344

(LATIN ROCK)

ROAD SONG

-JOHN L. (WES) MONTGOMERY

♩
G-7
*(A-7)
D7#9
(D7)
A-7 D7

*(PLAY PAREN. CHORDS ON SOLOS)

G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

2. D7#9 G-7 C-7 F7 F7/Eb Bbmaj7 Bbmaj7

B-7 E7 Bb-7 Eb7 Abmaj7

D7b9 G-7 (A-7)
D7#9

(D7)
A-7 D7 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7

D7#9 G-7

AFTER SOLOS, D.S. AL (TAKE REPEAT)

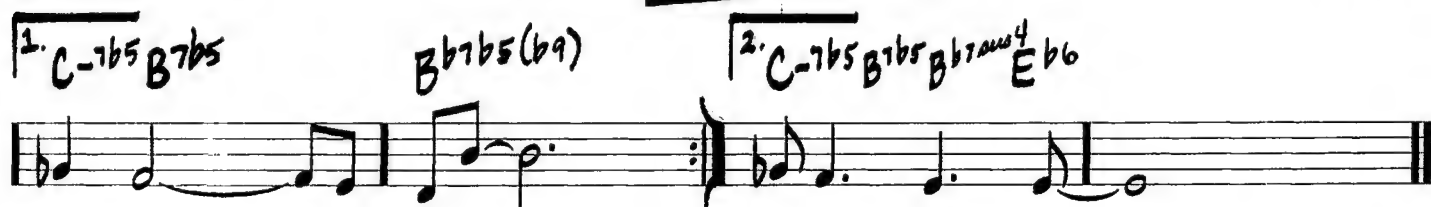
D7#9 G-7 F-7 Ebmaj7 C-7 E-7b5 C-7 D7#9 G-7

(BALLAD)

'ROUND MIDNIGHT

-THELONIOUS MONK/
COOTIE WILLIAMS/
BERNIE HANTIGREN

A



346

(BALLAD)

RUBY, MY DEAR

-THELONIOUS MONK

A

Handwritten musical notation for the first system of section A. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are written below the bass staff.

Chords: F-9, Bb7(b9), Ebmaj7, F-7, F#7, G-7, Ab6, Ab, G-7, C7(b9).

Handwritten musical notation for the second system of section A. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are written below the bass staff.

Chords: Fmaj7, G-7, Ab-7, A-7, Bb-7, Eb7(b9), Abmaj7, Bb-7, B-7, C-7.

Handwritten musical notation for the third system of section A. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are written below the bass staff.

Chords: Bb-7, A(add9), B-7, Bb7b5, Bb7#5, B-7, Bb7b5.

Handwritten musical notation for section B. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are written below the bass staff.

Chords: Amaj7, B-7, Eb7b9, Ab6/9, Bbb, Bb7.

Handwritten musical notation for the first system, featuring four measures with various chords and melodic lines. The chords are: C- C-(mi7) C-7, C-7 (add mi7) D-7, Eb-7, and Ab9b5 Eb A9.

C

Handwritten musical notation for the second system, featuring four measures with various chords and melodic lines. The chords are: F-9 Bb7(b9), Ebmi7 F-7 F#7 G-7 Ab6 A6, G-7 C7(b9), and Fmi7 G-7 Ab-7 A-7.

Handwritten musical notation for the third system, featuring four measures with various chords and melodic lines. The chords are: Bb-7 Eb7(b9), Abmi7 Bb-7 B-7 C-7, Bb-7 Ea(11) 3, and Gb6/9 B7b9 Bb7b9.

AFTER SOLDS, D.C. AL

(FREELY)

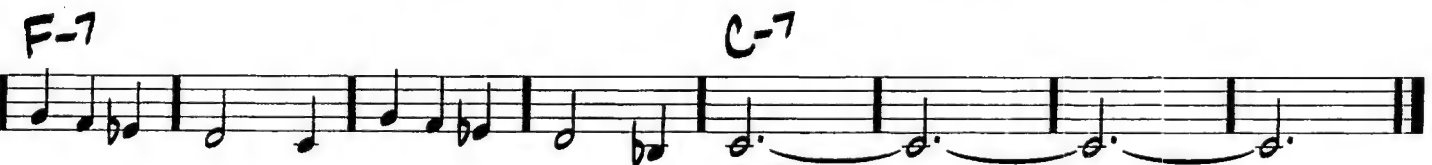
(WHOLE TONE FILL)

Handwritten musical notation for the fourth system, featuring four measures with various chords and melodic lines. The chords are: Gb6/9 B7b9 Bb7b9 3, A7b5, Ab7b5, and Db6/9.

(Jazz
Waltz)

THE SAGA OF HARRISON CRABFEATHERS

-STEVE KUHN



FINE

(MED.)

SATIN DOLL

Handwritten musical score for "Satin Doll" by Duke Ellington. The score is written on ten staves in 4/4 time. It includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Chord symbols are written above the staves, including D-7, G7, E-7, A7, A-7, D7, Ab-7, Db7, Cmaj7, Fmaj7, and a final "FINE" marking. The tempo is marked "(MED.)".

(MED. SLOW BLUES)

SCOTCH AND SODA

- DAVE GUARD

Handwritten musical score for "Scotch and Soda" by Dave Guard. The score is in 4/4 time, key of B-flat major (two flats), and consists of 16 measures. The chords and melodic lines are as follows:

- Measure 1: $Abmaj7$ (Chord), $Db9$ (Chord), $Eb6$ (Chord), $G-7$ (Chord), $C7$ (Chord)
- Measure 2: $F7$ (Chord), $F-7$ (Chord), $Bb7$ (Chord), $D-7$ (Chord), $Ab-6$ (Chord), $G7$ (Chord)
- Measure 3: $Eb9$ (Chord), $Bb-7$ (Chord), $Eb9$ (Chord), $Eb9\#5$ (Chord), $Abmaj7$ (Chord)
- Measure 4: $Ebmaj7$ (Chord), $F-7$ (Chord), $Bb7$ (Chord), $Ebmaj7$ (Chord), $F9$ (Chord)
- Measure 5: $Bb7$ (Chord), $F-7$ (Chord), $Bb7$ (Chord), $Abmaj7$ (Chord), $Db9$ (Chord)
- Measure 6: $Eb6$ (Chord), $G-7$ (Chord), $C7$ (Chord), $F7$ (Chord), $F-7$ (Chord), $Bb7$ (Chord)
- Measure 7: $G-7$ (Chord), $C7$ (Chord), $F-7$ (Chord), $Bb7$ (Chord), $Ab7$ (Chord)
- Measure 8: $Eb6$ (Chord), $(Bb-7 \ Eb7)$ (Chord)

(MED. BOP) SCRAPPLE FROM THE APPLE

Handwritten musical score for "Scrapple from the Apple" by Charlie Parker. The score is written in G major, 4/4 time, and includes various chords and melodic lines.

Chords: G-7, C7, G-7, C7, Fmaj7, Bb7, Bb7, Fmaj7, G-7, A-7, D7, F6, A7, D7, G7, C7, G-7, C7, Fmaj7, Bb7, Bb7, Fmaj7, G-7, C7, F6.

Melodic Lines: The score features several melodic lines, including a main melody in the first system and a solo section in the second system. The solo section is marked "SOLO" and includes a "2nd F6" marking.

Other Markings: The score includes various musical notations such as triplets (3), slurs, and dynamic markings.

SEA JOURNEY

-CHICK COREA/
NEVILLE POTTER

(MED. LATIN)

INTRO

A-(#5) A- A-(#5) A- (LAST x)

VAMP

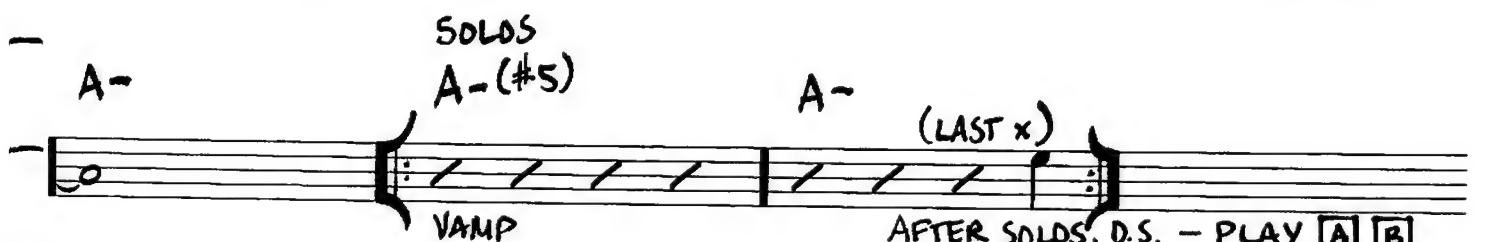
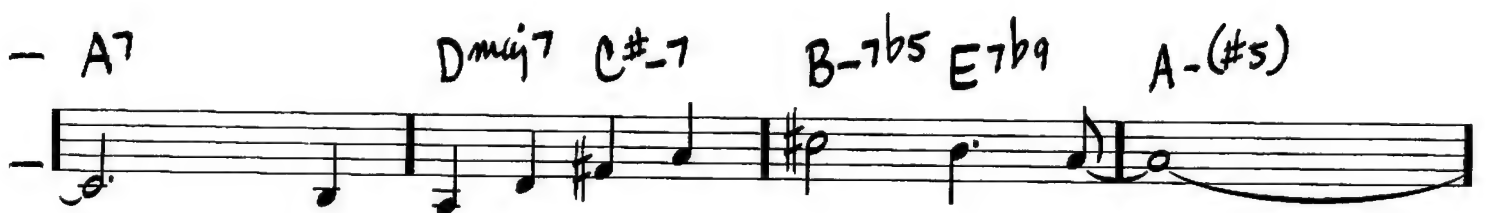
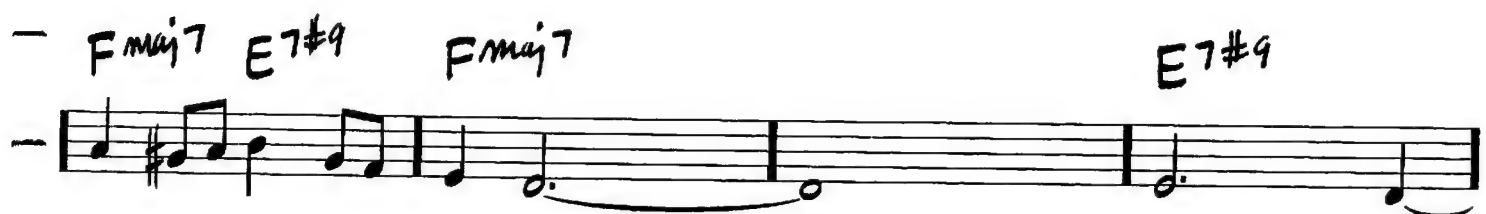
A- (A-#5) A- A-(#5) A-

VAMP SIM.

A-(#5) A- A-(#5) A-

D-(add 4) E-(add 4) A-(add 4) G7sus4

F#-7b5 Fmaj7



(LAST x)
AFTER SOLDS, D.S. - PLAY [A] [B]
FADE OUT OVER VAMP

(MED. UP)

SEVEN COME ELEVEN

- BENNY GOODMAN/
CHARLIE CHRISTIAN

INTRO (PLAY 3x)

(BASS) A^b

BASS CONT. SIM.

A A^b

2. **B** G^7 C^7

F^7 B^b7 E^b7

C A^b

(SOUL JAZZ)

SIDEWINDER

355
-LEE MORGAN

Handwritten notation for the first system of the song. It features a treble and bass staff in 4/4 time with a key signature of two flats. Above the first measure of the treble staff are the chords D^7 and E^b7 . The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten notation for the second system. Above the first measure of the treble staff are the chords D^7 and E^b7 . The notation includes various musical symbols such as notes, rests, and bar lines.

BASS & RHYTHM - CONTINUE SIMILE
(A^b7) G^7 A^b7

Handwritten notation for the third system. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten notation for the fourth system. Above the first measure of the treble staff are the chords $(E^b7) D^7$ and E^b7 . Above the fourth measure of the treble staff are the chords G^7b5 and C^7b9 . The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten notation for the fifth system. Above the first measure of the treble staff are the chords F^- and G^-/C . Above the fourth measure of the treble staff are the chords F^-/B^b and E^b7 . The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten notation for the sixth system. Above the first measure of the treble staff are the chords $(E^b7) D^7$ and E^b7 . Above the third measure of the treble staff is the chord E^b7 N.C. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten notation for the seventh system, labeled (ENDING). Above the first measure of the treble staff are the chords D^7 and E^b7 . The notation includes various musical symbols such as notes, rests, and bar lines.

PLAY HEAD 2x IN/OUT

VAMP TO FADE OR CUE

(FAST BOP)

SEVEN STEPS TO HEAVEN

-MILES DAVIS/
VICTOR FELDMAN**INTRO**

(BASS) N.C. F13 Eb13 (4xs)

BS. CONT. SIM.

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

B

Cmaj7 D-7 G7 Cmaj7 F-7 Bb7

Ebmaj7 Ab-7 Db7 Gbmaj7 (C7)

A

Fmaj7 Bbmaj7 E-7 A7 D-(maj7) Ab7 G7 N.C.

Eb6 Eb F6 N.C.

[C] F13 E^b13 (3xs) F13 (SOLO BREAK) -----

[D] SOLOS Fmaj7 E-7 A7 D-7 G7

G-7 C7 E^b6 E^b F^b

[E] Cmaj7 D-7 G7 Cmaj7 F-7 B^b7

E^bmaj7 A^b-7 D^b7 G^bmaj7 G-7 C7

[F] Fmaj7 E-7 A7 D-7 G7

G-7 C7 E^b6 E^b F^b

SOLO [D] [D] [E] [F]
PLAY [C] AFTER EACH SOLO
LAST TIME, D.S. AL

E^b6 E^b F^b N.C. (4xs) F13 E^b13 (6xs) F13

(MED.)

SILVER HOLLOW

-JACK DEJOHNETTE

B-11



A7sus4



B-11



B-11



Gmaj7



E-7

F#-7



G

A

F#-

B-11



AFTER SOLOS, D.S. AL

E-7

F#-7



G

A



2nd X

FINE

SIRABHORN

-PAT METHENY

(♩ = 132
EVEN 8THS)

A C

B^b-

G^b

E-



B

G#-7

E

D-



G^b maj7

F-7

G^b maj7

F-7



D maj7 #11



B A

G

F#-9

F maj7 (#11)



E7 sus4



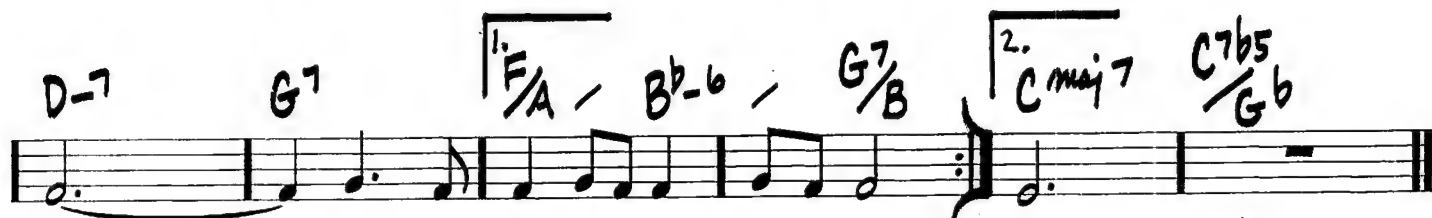
AFTER SOLOS, TO

⊕ E7 sus4

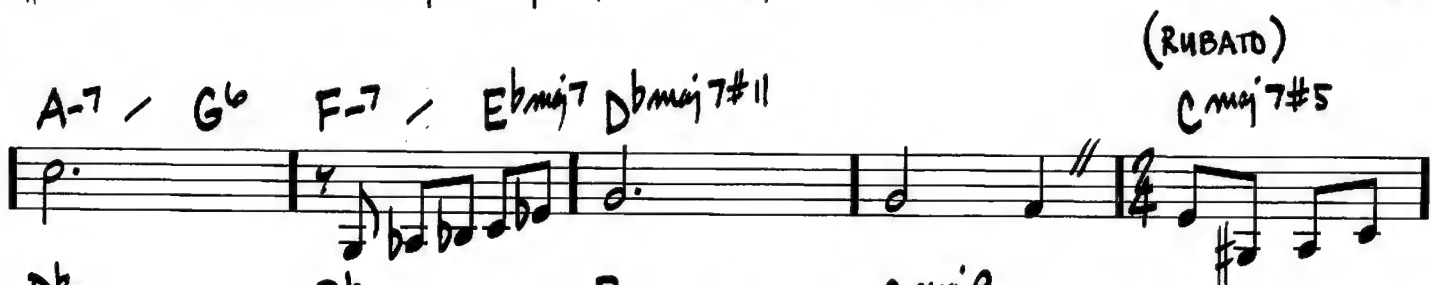
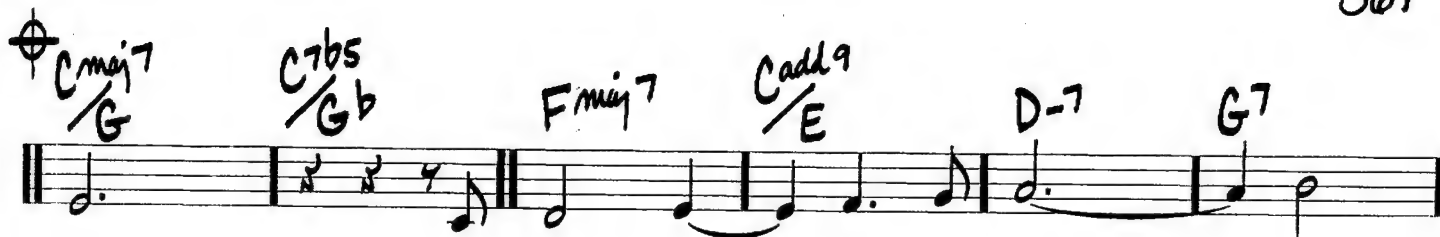


(MELO.)

SKATING IN CENTRAL PARK - JONAH LEWIS



AFTER SOLOS, D.C. AL



SO NICE

(SUMMER SAMBA)

— MARCOS VALLE / PAULO SERGIO VALLE
NORMAN GIMBEL

(Bossa Nova)

Chords and musical notation are provided for each staff:

- Staff 1: Fmaj7, B-7, E7
- Staff 2: Bbmaj7, Bb6, Eb7
- Staff 3: A7, D7b9, G-7, E-7b5, A7#5
- Staff 4: D-7, G7, G-7, Db7, C7
- Staff 5: G-7, C7b9, Fmaj7, Bb7
- Staff 6: F6, (G-7 C7)

(MED. SWING)

SOLAR

-MILES DAVIS

C- G-7

C7 Fmaj7

F-7 Bb7 Ebmaj7

Eb-7 Ab7 Dbmaj7 D-7b5 G7b9

364

(MED. JAZZ)

SO WHAT

-MILES DAVIS

(BASS LINE 8VA)

A N.C. E-7(add4) D-7(add4) N.C.

E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) 1. N.C.

2. N.C. **B** N.C. F-7(add4) Eb-7(add4) N.C.

N.C. F-7(add4) Eb-7(add4) N.C. F-7(add4) Eb-7(add4)

N.C. F-7(add4) Eb-7(add4) N.C.

A N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. E-7(add4) D-7(add4) N.C. E-7(add4) D-7(add4)

N.C. SOLOS D-7 16 Eb-7 8 D-7 8

AFTER SOLOS, PLAY ENTIRE FORM THEN VAMP ON **A** - FADE OR CUE

3/4

(BALLAD)

SOLITUDE

-DUKE ELLINGTON/EDDIE DE LANGE/
IRVING MILLS

Handwritten musical score for "Solitude" by Duke Ellington/Eddie De Lange/Irving Mills. The score is in 3/4 time and key of B-flat major (two flats). It consists of eight staves of music with various chords and melodic lines. The chords are written above the notes. The piece ends with a double bar line and the word "FINE".

Chords and musical notation details:

- Staff 1: Ebmaj7, C-7
- Staff 2: F7, F-7
- Staff 3: Bb7, Ebmaj7, F-7, Bb7#5, Ebmaj7, Eb7
- Staff 4: Abmaj7, A°7, Eb6/Bb, Bb-7, Eb7
- Staff 5: Abmaj7, A°7, Eb6/Bb, G-7, C7, F-7, Bb7#5
- Staff 6: Ebmaj7, C-7, F7
- Staff 7: F-7, Bb7, Ebmaj7, (F-7 Bb7)

END OF SCORE

(MED JAZZ) SOME DAY MY PRINCE WILL COME

367

WALTZ

FRANK CHURCHILL/LARRY MOREY

B \flat maj7D7 \sharp 5E \flat maj7G7 \sharp 5

C-7

G7 \sharp 5C \sharp

F7

1. D-7

C \sharp 0

C-7

F7

D-7

C \sharp 0

C-7

F7

2. F-7

B \flat 7E \flat E \circ B \flat /F

C-7/F

F7

B \flat

(MED.)

SOME OTHER SPRING

- ARTHUR HERZOG, JR.
IRENE KITCHINGS

Chords and musical notation for "Some Other Spring":

Staff 1: C^{maj7} $G7\#5$ $E-7b5$ $A7b9$ $D-7$ $D-7b5$

Staff 2: A^b7 $G7$ $C7$ $B7\#5$ B^b7 E^b6 E^bmaj7

Staff 3: $E^b7(\#11)$ $D7$ C^o7 B^b6 D^7/A $G7\#5$ E^b6 $G-7$

Staff 4: $F-7$ B^b7b9 E^b6 E^b7 $D7$ $B-7$ B^b-7

Staff 5: $A-7$ $D7$ $B-7$ B^b^o7 $A-7$ $D7$

Staff 6: $E-7$ $A7\#5$ D^{maj7} $C7$ $B7$ B^b7 $A7$ $D7$ $G7\#5$

Staff 7: C^{maj7} $G7\#5$ $E-7b5$ $A7b9$ $D-7$ $D-7b5$ A^b7 $G7$

Staff 8: $C7$ $B7\#5$ B^b7 $A-7b5$ A^b7 C^6/G $D7$ $G7$ C^6 $(D-7 G7\#5)$

Staff 9: FINE

(MED.)

SOMEBODY LOVES ME

- GEORGE GERSHWIN/

B.G. DESYLVIA/

BALLARD MACDONALD/EMELIA
RENAUD

Fmaj7

G-7

C7

Fmaj7

Bb7



Fmaj7

Db7

C7sus4

Fb

G-7

C7



Fmaj7

G-7

C7

Fmaj7

B-7b5

E7b9



A-7

F7

E7sus4

A-

D7#5



G-

G-(maj7)

G-7

G-6

G-7

E-7b5

A7b9



D-7

G7

D-7

G7

G-7

C7



Fmaj7

G-7

C7

Fmaj7

Bb7



A-7

D7

G-7

C7

Fb

(G-7 C7)



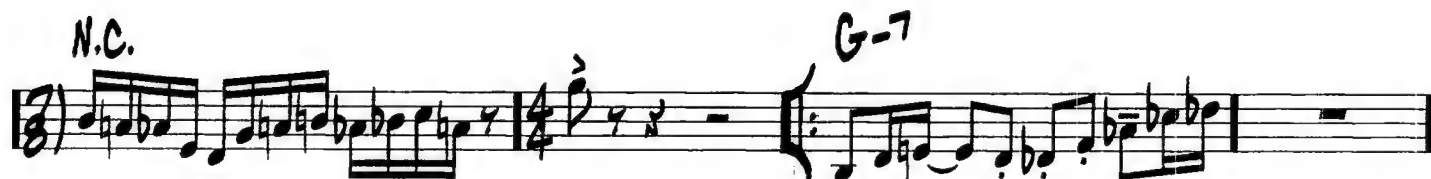
(RDX)

SOME SKUNK FUNK

-RANDY BRECKER



[A] %



[B] A7/D6

D6/A

RHY. FILL

D7#9

E67#9

B7#9 C7#9

[C] F-7

C/F (PLAY 3XS)

[D]

N.C.

C7#9 D67#9 D7#9

C7#9

N.C.

SOLO BREAK

D.S. FOR SOLOS - TAKE REPEATS
PLAY [B], [D] AS WRITTEN

(AFTER SOLOS)

G-7

C G-7

(JAZZ WALTZ)

SOMETIME AGO

-SERGIO MIHANOVICH

Handwritten musical score for "Sometime Ago" in 3/4 time. The score consists of ten staves of music, each with a key signature of one flat (Bb) and a 3/4 time signature. The chords and melodic lines are as follows:

- Staff 1: Cmaj7, D-7/C, Cmaj7, D-7/C
- Staff 2: Cmaj7, D-7/C, F-7, Bb7, E-7, A7
- Staff 3: D-, G7, E7#5, E7, A-7
- Staff 4: A-7/D, D7, Eb-7, Ab7, D-7, G7
- Staff 5: Cmaj7, D-7/C, Cmaj7, D-7/C
- Staff 6: Cmaj7, D-7/C, F-7, Bb7, E-7, A7
- Staff 7: D-, G7, E-7, A7
- Staff 8: D-7, G7, G7/F, E7#5, E7, A7b9, A7
- Staff 9: D-7, D-7/G, G7b9, C, D-7/C
- Staff 10: C, D-7/C, Cmaj9, AFTER SOLDS, D.C. AL

(MED. LATIN)

SONG FOR MY FATHER

- HORACE SILVER

A F-7 E^b7

Db7 C7sus4 F-7

B E^b7

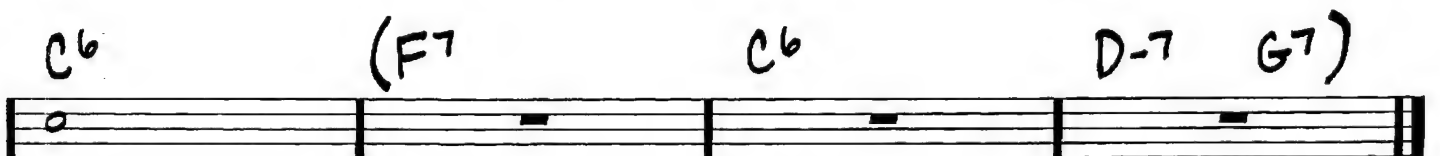
F-7 E^b7 Db7 C7

F-7

FORM **A** **A** **B**

(MED. UP SWING)

THE SONG IS YOU-JEROME KERN/
OSCAR HAMMERSTEIN II



(BALLAD)

SOPHISTICATED LADY-DUKE ELLINGTON/IRVING MILLS/
MITCHELL PARISH**A** $Bb-7$  $Ab7$ $G7$ $Gb7$ $F7$ $Bb7$ $Bb-7$ $Eb7$ \oplus 2. $Abmaj7$  $A07$ 2. $Abmaj7$ $A-7$ $D7$ **B** $Gmaj7$ $E-7$  $A-7$ $D7$ $B-7b5$ $E7b9$ $A-7$ $D7b9$ $Gmaj7$ $E-7$  $A-7$ $D7$ $G7$ $C-7$ $Eb7$ $C-7b5$ $F7b9$ D.S. AL \oplus \oplus $Abmaj7$

(C-7b5 F7b9)



(MED. SWING)

SPEAK NO EVIL

-WAYNE SHORTER

%

Chord progression for **SPEAK NO EVIL** (Wayne Shorter):

Staff 1: C-7 Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7

Staff 2: C-7 Dbmaj7 Eb-7 E-7 C-7 D-7 Bb-7 A7b5

Staff 3: Bb-7 A7b5 1. Bb-7 2. Bb-7 A-7b5

Staff 4: Ab7 G-7 Gb7b5 F-7 Bb7b5

Staff 5: D/Eb Dbmaj7 C-7 Dbmaj7 C-7

Staff 6: Dbmaj7 C-7 Dbmaj7 C-7 Dbmaj7 Eb-7

Staff 7: E-7 C-7 D-7 Bb-7 A7b5 Bb-7 A7b5 Bb-7

Staff 8: C-7 Dbmaj7 C-7 Dbmaj7 AFTER SOLOS D.S. AL

REPEAT TILL END

THE SPHINX

- ORNETTE COLEMAN

(FAST)

Handwritten musical score for "THE SPHINX" by Ornette Coleman. The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked "(FAST)".

The score includes the following chords and markings:

- Chords: E^7 , E^7/D , A^{maj7} , $C^\#-7$, $B-7$, $C^\#-7$, $B-7$, A^{maj7} , $C^\#-7$, $B-7$, E^7 , A^6 , N.C.
- Markings: (WALK), FINE

(MED.)

STANDING ON THE CORNER

-FRANK LOESSER

F F7 Bbmaj7 Eb9 F Ab7/Eb Db9 C7
 F F7 Bbmaj7 Eb9 D7sus4 G7 Db9 C7
 F F7 Bbmaj7 Bb-6 C7
 F F7 Bbmaj7 Db6 / F/C D-7 G-7 C7
 1. F Ab7/Eb Db9 C7 2. F Ab7/Eb Db9 C7 F A7
 D- D-(#5) D-6 D-(#5) D- D-(#5) D-6 D-(#5)
 F F+ F6 F+ F/C Gb/C Ab/C Gb/C
 F/C D-7 Db9 C7 D.C. AL
 F Ab7/Eb Db9 C7 F6

(BALLAD)

THE STAR-CROSSED LOVERS

-DUKE ELLINGTON/BILLY STRAYHORN

S:

Chords and musical notation details:

- Staff 1: $Gbmaj7$, $G9b5$ (triplet), $\frac{Dbmaj7}{Ab}$, $Bb-7$ (triplet), $Eb-7$, $Ab7$
- Staff 2: $Dbmaj7$, $G7b5$, $Gbmaj7$, $G9b5$ (triplet), $\frac{Dbmaj7}{Ab}$, $Bb-7$ (triplet), $G-7b5$, $C7b9$
- Staff 3: $F-7$, $Eb-7$, $Ab13$ (triplet), $Eb-7$, $Ab13$, $Eb-7b5$, $Ab13$ (triplet)
- Staff 4: $Eb-7b5$, $Ab13$, $Db7sus4$, $Db9$, $Db7b9$, $Gbmaj7$, $Gb-7$, $Gb-6$
- Staff 5: $Gb-(bb)$, $Ab7$ (triplet), $Dbmaj7$, $Db7\#5$ (triplet), $Gbmaj7$, $Eb7$ (triplet), $\frac{Dbmaj7}{Ab}$ (triplet)
- Staff 6: E/Ab , $\oplus Dbmaj7$ (triplet), FILL (triplet), (triplet)
- Staff 7: $\oplus Dbmaj7$, $Dbmaj9$ add 6, D.S. FOR SOLOS AFTER SOLOS, D.S. AL \oplus
- Staff 8: (triplet), FILL (triplet), (triplet)

(MED. OR BALLAD)

STELLA BY STARLIGHT- VICTOR YOUNG /
NED WASHINGTON

Handwritten musical score for "Stella by Starlight" in B-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are: E-7b5, A7b9, C-7, F7, F-7, Bb7, Ebmaj7, Ab7, Bbmaj7, E-7b5, A7b9, D-7, Bb-7, Eb7, Fmaj7, E-7b5, A7b9, A-7b5, D7b9, G7#5, C-7, Ab7(#11), Bbmaj7, E-7b5, A7b9, D-7b5, G7b9, C-7b5, F7b9, Bbmaj7. The score ends with a double bar line.

(FAST JAZZ)

STEPS

-CHICK COREA

C-7

F-7 C-7

Abmaj7#11 Emaj7 Dbmaj7#11 Cbmaj7#11

2nd x, to SOLOS

(AFTER SOLOS)

C-7

PLAY 2X ONLY

(BASS CLEF CONT. SIM.)

F-7 C-7

Abmaj7#11 Emaj7 Dbmaj7#11 Cbmaj7#11 C-7

(MED. SWING)

STOLEN MOMENTS

-OLIVER NELSON

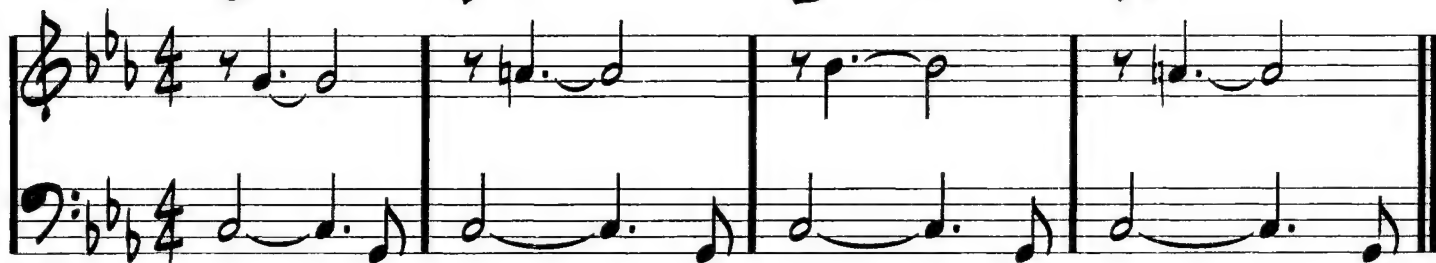
INTRO

C-7

D-7

E^bmaj7

D-7

**HEAD**

S:

C-7

C-6

C-7

C-6



BASS CONTINUE SIMILE, FOLLOW CHANGES

F-7

F-6

C-7

C-6



D-11

E^b-11

E-11

F-11

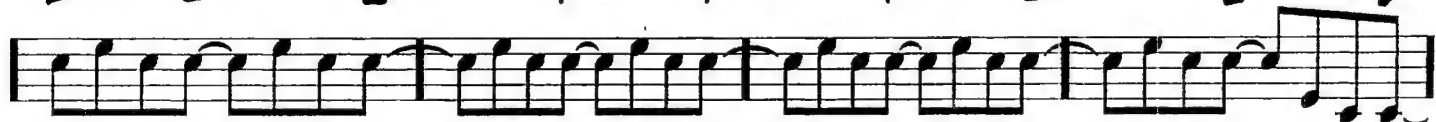
F[#]-11

F-11

E-11

E^b-11

D-7

D[#]07

C/E

F-7

C-7

⊕

G7[#]5 (TO SOLOS)

(SOLOS ON C MINOR BLUES)

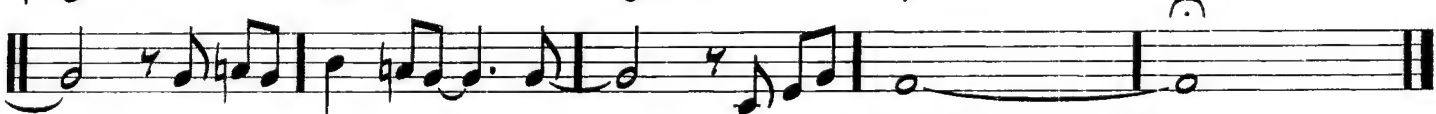
(AFTER SOLOS, D.S. AL ⊕)

⊕ G7[#]5

C-7

G7[#]5F7^{dim}4

C-9



RIT. -----

(MED.) STOMPIN' AT THE SAVOY

-BENNY GOODMAN/EDGAR SAMFSON/CHICK WEBB

Chord symbols and musical notation are present on the staves:

- Staff 1: $A\flat 7$, $D\flat \text{maj} 7$, $A\flat 7$, $D\flat \text{maj} 7$, $D\flat 7$
- Staff 2: $E\flat 7$, $A\flat 7$, $D\flat 6$, $B\flat 7$, $E\flat 7$, $A\flat 7$
- Staff 3: $D\flat 6$, $D\flat 7$, $G\flat 7$, $G 7$, $G\flat 7$
- Staff 4: $B 7$, $F\sharp 7\flat 5$, $B 7$, $E 7$, $F 7$, $E 7$
- Staff 5: $A 7$, $A\flat 7$, $D\flat \text{maj} 7$, $A\flat 7$
- Staff 6: $D\flat \text{maj} 7$, $D\flat 7$, $E\flat 7$, $A\flat 7$
- Staff 7: $D\flat 6$, $A\flat 7$

386

(MED. BLUES)

STRAIGHT NO CHASER

-THELONIOUS MONK

Handwritten musical score for "Straight No Chaser" by Thelonious Monk. The score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo/style is marked "(MED. BLUES)". The score consists of several staves of music, including a first ending and a second ending. Chord symbols are written above the notes: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Bb7, and Bb7. The score includes a first ending marked with a double bar line and a repeat sign, and a second ending marked with a "2." and a double bar line. The score concludes with a final chord symbol Bb7 and a double bar line. The text "AFTER SOLOS, D.S. AL" is written below the second ending.

Chord symbols: Bb7, Eb7, Bb7, Eb7, Bb7, F7, Bb7, Bb7.

Text: AFTER SOLOS, D.S. AL

(SWING)

SUGAR

-STANLEY TURRENTINE

Chords and musical notation details:

- Staff 1: Chords: C-7, D-7b5, G7#5, C-7. Triplets: 3.
- Staff 2: Chords: G7#5, C-7, D-7. Triplets: 3.
- Staff 3: Chords: G7#5, C-7, Gb7, F-7. Triplets: 3.
- Staff 4: Chords: Eb7, D-7b5, G7#5, Ab7. Triplets: 3.
- Staff 5: Chords: G7#5, C-7, (Dbmaj7). Triplets: 3.

(MED. SWING)

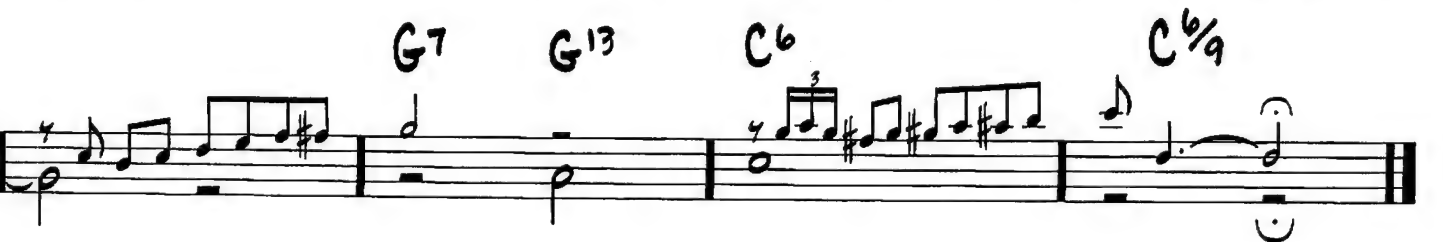
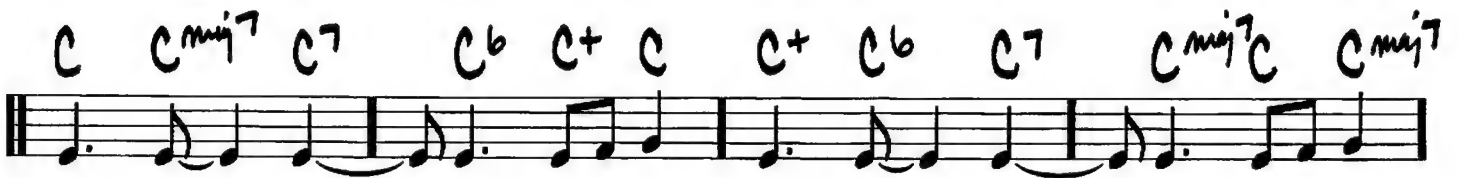
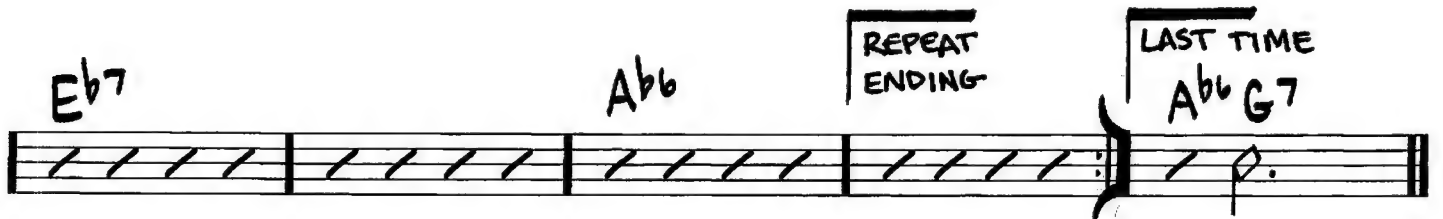
A STRING OF PEARLS

-JERRY GRAY

INTRO

Solo (A^b Blues)

389



(MED.)

STUFF

-MILES DAVIS

INTRO

(BASS) $D\flat 7\sharp 9$ (7x's)

w/ VARIATIONS ON REPEATS

A $D\flat 7$ $D 7$ $B 7$ $B\flat 7$

$C 7$

(C PEDAL NEXT 20 MEAS.)
(HARMONY IS FLEXIBLE)

tr



E7

B \flat 7

G7

C7

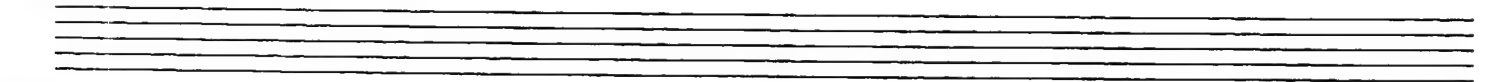
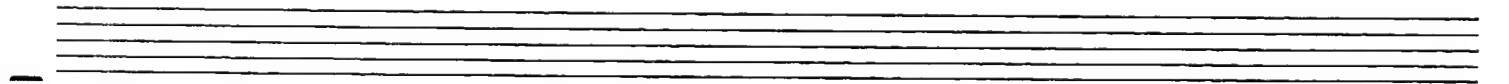
D \flat 7

D7

G7

D \flat 7#9

BASS W/ INTRO RIFF SIM.



(MED.)

A SUNDAY KIND OF LOVE

-BARBARA BELLE/LOUIS PRIMA/ANITA LEONARD/STAN RHODES

Handwritten musical score for "A Sunday Kind of Love" in 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The key signature has one flat (Bb).

Chords and notation across the staves:

- Staff 1: F^b, A-7 A^b-7 G-7, C7^b9
- Staff 2: A-7, D7^b9, G-7, B^b-6, A-7, D7
- Staff 3: G-7, C7, 1. F^b, A-7 A^b-7 G-7, D^b9 C9
- Staff 4: 2. F^b, G-7, G#^o7, F/A, C-7, F7
- Staff 5: C-7, F7, B^b6, C-7 F7^b9, B^b6
- Staff 6: G7, D-7, G7 D-7 G7^b9, C7, F#^o7
- Staff 7: G-7, D^b9 C9, F^b, A-7 A^b-7 G-7, C7^b9
- Staff 8: A-7, D7^b9, G-7, B^b-6, A-7, D7
- Staff 9: G-7, C7, F^b, (D7^b9, G-7, D^b9 C9)

(MED.) THE SURREY WITH THE FRINGE ON TOP

- RICHARD RODGERS / OSCAR HAMMERSTEIN II

Handwritten musical score for "The Surrey with the Fringe on Top" (Medley). The score is written on ten staves, each with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written on the upper staff of each system, and the harmony is indicated by chords written above the staff.

Chords and notation across the staves:

- Staff 1: Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Staff 2: Bbmaj7 C-7 D-7 G-7 C7 G-7 [1. C-7 F7] [2. C-7 F7]
- Staff 3: F-7 Bb7 Ebmaj7 C-7 F-7 Bb7 Ebmaj7
- Staff 4: G-7 C7 Fmaj7 D-7 G-7 C7 C-7 F7
- Staff 5: Bbmaj7 C-7 D-7 C-7 Bbmaj7 C-7 D-7 C-7
- Staff 6: Bbmaj7 C-7 D-7 G-7 C-7 G7b9 C-7 G7b9
- Staff 7: D-7b5 G7b9 C-7 F7 Bbmaj7 (C-7 F7)

The score concludes with a final measure on the tenth staff, featuring a long note and a fermata.

(MED. BLUES)

SWEDISH PASTRY

--BARNEY KESSEL

Handwritten musical score for "Swedish Pastry" by Barney Kessel. The score is in 4/4 time, key of Bb major. It consists of four staves of music. The first staff has a repeat sign at the beginning. Chord symbols are written above the notes: Bb, Eb7, Bb. The second staff has a whole rest in the first measure, followed by Eb7, and then a triplet of eighth notes. The third staff has Bb7, C-7, D-7, Db-7, and C-7. The fourth staff has F7(#11), Bb7, G7, C7, and F7. The piece ends with a double bar line and repeat dots.

REPEAT HEAD IN/OUT
SOLD ON 12 BAR BLUES

SWEET GEORGIA BRIGHT

-CHARLES LLOYD

(JAZZ)



REPEAT HEAD IN/OUT
AFTER SOLOS, D.C. AL Φ



-STEVE SWALLOW/
JACK GREGG

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(MED.)

TAKE THE "A" TRAIN

- BILLY STRAYHORN

Handwritten musical score for "Take the A Train" by Billy Strayhorn. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staff, including C6, D7b5, D-7, G7, C6, D-7, G7, G-7, C7, Fmaj7, D7, D-7, G7, G7b9, C6, D7b5, D-7, G7, C6, D-7, G7, C6, N.C., and Cmaj7. The score is divided into sections by repeat signs and includes a section labeled "AFTER SOLOS, D.C. AL".

THANKS FOR THE MEMORY

LEO ROBIN/RALPH RAINGER

(MED.)

Chords and musical notation across the staves:

- Staff 1: G-7, C7, F6, F#o7
- Staff 2: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 3: G-7, 1. C7, 2. E-7b5, A7b5
- Staff 4: Abmaj7, Bb-7, Eb7, Abmaj7, Ao7
- Staff 5: Cmaj7, A-7, D-7, G7, G-7, C7#5
- Staff 6: G-7, C7, F6, F#o7
- Staff 7: G-7, C7, F6, F#o7, G-7, Ao7, Bb6
- Staff 8: G-7, C7, F6, (D7b9)

FINE

(SWING)

TAME THY PEN

-RICHARD NILES

INTROF#-11
E

1. 2. 3.

E-11

4.

Bbmaj7(#11)

Intro musical notation in 4/4 time. The first measure features a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol F#-11/E. The bass clef has a half note G2 and a half note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol E-11. The bass clef has a half note G2 and a half note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Bbmaj7(#11). The bass clef has a half note G2 and a half note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Bbmaj7(#11). The bass clef has a half note G2 and a half note B2.

A B7(alt.)

Section A musical notation in 4/4 time. The first measure features a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B7(alt.). The bass clef has a half note G2 and a half note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B7(alt.). The bass clef has a half note G2 and a half note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B7(alt.). The bass clef has a half note G2 and a half note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B7(alt.). The bass clef has a half note G2 and a half note B2.

A-9

G#-7b5

B/G

Cmaj7
E

Section B musical notation in 4/4 time. The first measure features a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol A-9. The bass clef has a half note G2 and a half note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol G#-7b5. The bass clef has a half note G2 and a half note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B/G. The bass clef has a half note G2 and a half note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Cmaj7/E. The bass clef has a half note G2 and a half note B2.

Bbmaj7(#11)

B7(alt.)

B F#-11
E

Section C musical notation in 4/4 time. The first measure features a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Bbmaj7(#11). The bass clef has a half note G2 and a half note B2. The second measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol B7(alt.). The bass clef has a half note G2 and a half note B2. The third measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Bbmaj7(#11). The bass clef has a half note G2 and a half note B2. The fourth measure has a treble clef with a quarter note G#4, a quarter note A4, and a half note B4, with a chord symbol Bbmaj7(#11). The bass clef has a half note G2 and a half note B2.

Handwritten musical notation for the first system. The staff contains a melody with triplets and a bass line with chords. Chords written below the staff include: $E-11$, $F\#-11$ over E , $E-11$, $A\flat$ (Lyd. #5), E/C , $C\text{maj}7$, $F\text{maj}7$, and $B\flat\text{maj}7(\#11)$. The notation includes various musical symbols such as notes, rests, and triplet markings.

REPEAT [A] SOLOS: [A][A][B][A]
TAKE [C] AFTER SOLOS

Handwritten musical notation for the second system, starting with a boxed 'C' indicating a solo section. Chords written above the staff include: $G\#-11$ over $F\#$, $F\#-11$ (with 1.2.3. marking), and $C\text{maj}7(\#11)$ (with 4. marking). The notation includes various musical symbols such as notes, rests, and triplet markings.

PLAY TUNE [A][A][B][A] TO Φ

Handwritten musical notation for the third system. Chords written above the staff include: $B\flat\text{maj}7(\#11)$, $A\text{maj}7(\#11)$, and $A\flat\text{maj}7(\#11)$. The notation includes various musical symbols such as notes, rests, and triplet markings.

$D\flat\text{maj}7(\#11)$ C (Lyd. $E\flat$ over F) $G\text{maj}7(\#11)$

Handwritten musical notation for the fourth system. The staff contains a melody with triplets and a bass line with chords. The notation includes various musical symbols such as notes, rests, and triplet markings.

(MED.
EVEN BASS)

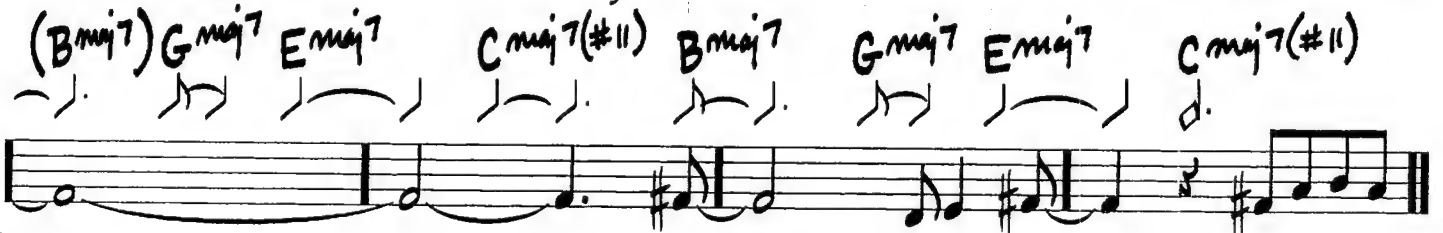
TELL ME A BEDTIME STORY

- HERBIE HANCOCK

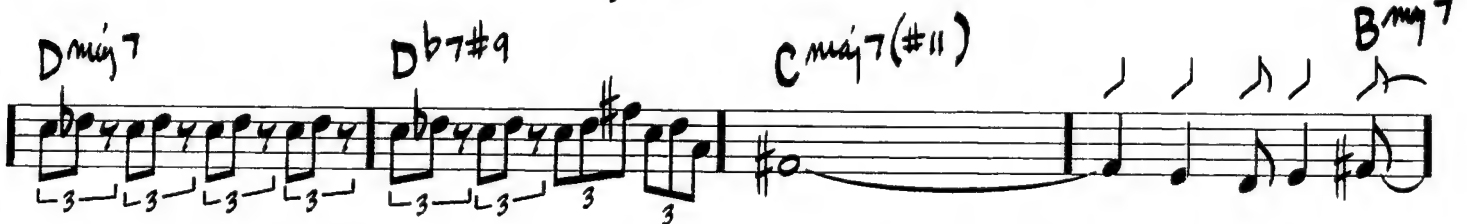
INTRO



HEAD



S



* RHYTHM AS BEFORE

B7_{alt}4 / A7_{alt}4

G#-7

E-7



Db-7

Eb-7

E-7

F#-7



Gmaj7(#11)

F#-7



E-7

A7

Dmaj7

Cmaj7(#11)

Bmaj7



* (Bmaj7) Gmaj7 E-7

Cmaj7(#11)

Bmaj7

Gmaj7 E-7

Cmaj7



* RHYTHM AS BEFORE

AFTER SOLOS, D.S. AL

(ENDING VAMP)

(E-7) Cmaj7

Bmaj7

Gmaj7

E-7

Cmaj7

Bmaj7



(LAST x)

THAT'S AMORE

(THAT'S LOVE)

-HARRY WARREN/
JACK BROOKS

(MED.)

Handwritten musical score for "THAT'S AMORE (THAT'S LOVE)" in Bb major, 2/4 time. The score consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1:** Chords: Bb, Bbmaj7, Bb6, Db7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 2:** Chords: C-7, F7, C-7, F7. Melody: C4, C4, C4, C4, C4, C4, C4, C4.
- Staff 3:** Chords: C-7, F7, C-7, F7. Melody: C4, C4, C4, C4, C4, C4, C4, C4.
- Staff 4:** Chords: Bbmaj7, Bb6, C-7, F7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 5:** Chords: Bb, Bbmaj7, Bb6, Db7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.
- Staff 6:** Chords: C-7, F7, C-7, F7. Melody: C4, C4, C4, C4, C4, C4, C4, C4.
- Staff 7:** Chords: C-7, F7, C-7, F7. Melody: C4, C4, C4, C4, C4, C4, C4, C4.
- Staff 8:** Chords: Bbmaj7, Bb6, C-7, F7. Melody: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4.

B^b $B^b \text{maj}7$ B^b6 $D^b \text{o}7$

$C-7$ $F7$ $C-7$ $F7$

$C-7$ $F7$ $C-7$ $F7$

D^7/A A^b7^b5 $G7$

$C-7$ $C-7^b5$

B^b B^b/A B^b/G B^b/F $D^b \text{o}7$

$C-7$ $F7$ $C-7$ $F7$

$B^b \text{maj}7$ B^b6 $C-7$ $F7$

$B^b \text{maj}7$ B^b6 $B^b \text{maj}7$

AFTER SOLOS, D.S. AL

THERE IS NO GREATER LOVE

-ISHAM JONES/MARTY SYMES

Handwritten musical score for "There Is No Greater Love" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords written above the notes. The chords include Bbmaj7, Eb7, Ab7b5, G7, C7, C-7, F7, Bb6, A-7b5, D7, G-, and (C-7 F7).

(UP) THERE WILL NEVER BE ANOTHER YOU

— HARRY WARREN / MACK GORDON

Handwritten musical score for "There Will Never Be Another You" in E-flat major, 4/4 time. The score consists of eight staves of music with various chords and a "FINE" ending.

Staff 1: $Ebmaj7$ $D-7b5$ $G7$

Staff 2: $C-7$ $Bb-7$ $Eb7$

Staff 3: $Abmaj7$ $Db9$ $Ebmaj7$ $C-7$

Staff 4: $F7$ $F-7$ $Bb7$

Staff 5: $Ebmaj7$ $D-7b5$ $G7$

Staff 6: $C-7$ $Bb-7$ $Eb7$

Staff 7: $Abmaj7$ $Db9$ $Ebmaj7$ $A-7$ $D7$

Staff 8: $Ebmaj7$ $D7$ $G-7$ $C7$ $F-7$ $Bb7$ Eb $(Bb7)$ **FINE**

THERE'LL BE SOME CHANGES MADE

(MED.
SWING)

- BENTON OVERSTREET/BILLY HIGGINS

Handwritten musical score for the song "There'll Be Some Changes Made". The score is written on a single staff in G major, 4/4 time, with a key signature of one sharp (F#). The tempo/style is marked as "MED. SWING". The score consists of 16 measures, ending with a double bar line and the word "FINE".

The notes and chords are as follows:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: G7.
- Measure 2: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: G7.
- Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: G7.
- Measure 4: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: G7.
- Measure 5: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: C7.
- Measure 6: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: C7.
- Measure 7: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: D7.
- Measure 8: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: D7.
- Measure 9: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: G7.
- Measure 10: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: C7.
- Measure 11: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: F7.
- Measure 12: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: F7.
- Measure 13: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: G7.
- Measure 14: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: C7.
- Measure 15: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Chord: D7.
- Measure 16: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Chord: G7.

The score ends with a double bar line and the word "FINE".

(MED.)

THEY DIDN'T BELIEVE ME

-JEROME KERN/HERBERT REYNOLDS

Handwritten musical score for "They Didn't Believe Me" in G major, 4/4 time. The score consists of ten staves of music with handwritten chord symbols and articulations.

Chord symbols and articulations across the staves:

- Staff 1: A-7, D7, Gmaj7, B-7, E7
- Staff 2: A-7, D7, Gmaj7, E-7
- Staff 3: A-7, D7, B-7, E-7
- Staff 4: B-7, C#-7b5, F#7, B-7, E7
- Staff 5: A-7, D7, Gmaj7, E-7
- Staff 6: A-7, D7, Gmaj7, F7b5, E7
- Staff 7: A-7, D7, Gmaj7, A-7, B-7, E7
- Staff 8: A-7, D7, Gmaj7

Articulations include triplets (marked with a '3' and a bracket) and slurs.

(MED. JAZZ
ROCK)

THINK ON ME

-GEORGE CABLES

Handwritten musical notation for the first system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $A-7/D$ chord above it. The second measure has a handwritten $C-7/F$ chord above it. The third measure has a handwritten $C-7/F$ chord above it. The fourth measure has a handwritten $C-7/F$ chord above it. The fifth measure has a handwritten $C-7/F$ chord above it. The sixth measure has a handwritten $C-7/F$ chord above it. The seventh measure has a handwritten $C-7/F$ chord above it. The eighth measure has a handwritten $C-7/F$ chord above it. The ninth measure has a handwritten $C-7/F$ chord above it. The tenth measure has a handwritten $C-7/F$ chord above it. The eleventh measure has a handwritten $C-7/F$ chord above it. The twelfth measure has a handwritten $C-7/F$ chord above it.

Handwritten musical notation for the second system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $A-7/D$ chord above it. The second measure has a handwritten $C-7/F$ chord above it. The third measure has a handwritten $C-7/F$ chord above it. The fourth measure has a handwritten $C-7/F$ chord above it. The fifth measure has a handwritten $C-7/F$ chord above it. The sixth measure has a handwritten $C-7/F$ chord above it. The seventh measure has a handwritten $C-7/F$ chord above it. The eighth measure has a handwritten $C-7/F$ chord above it. The ninth measure has a handwritten $C-7/F$ chord above it. The tenth measure has a handwritten $C-7/F$ chord above it. The eleventh measure has a handwritten $C-7/F$ chord above it. The twelfth measure has a handwritten $C-7/F$ chord above it.

Handwritten musical notation for the third system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $Cmaj7/B$ chord above it. The second measure has a handwritten $Bmaj7$ chord above it. The third measure has a handwritten $Bmaj7/Bb$ chord above it. The fourth measure has a handwritten $Bbmaj7$ chord above it. The fifth measure has a handwritten $Bbmaj7$ chord above it. The sixth measure has a handwritten $Bbmaj7$ chord above it. The seventh measure has a handwritten $Bbmaj7$ chord above it. The eighth measure has a handwritten $Bbmaj7$ chord above it. The ninth measure has a handwritten $Bbmaj7$ chord above it. The tenth measure has a handwritten $Bbmaj7$ chord above it. The eleventh measure has a handwritten $Bbmaj7$ chord above it. The twelfth measure has a handwritten $Bbmaj7$ chord above it.

Handwritten musical notation for the fourth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $Bb-7$ chord above it. The second measure has a handwritten $A7\#11$ chord above it. The third measure has a handwritten $Ab-7$ chord above it. The fourth measure has a handwritten $Ab-7/Gb$ chord above it. The fifth measure has a handwritten $Ebmaj7$ chord above it. The sixth measure has a handwritten $Ebmaj7$ chord above it. The seventh measure has a handwritten $Ebmaj7$ chord above it. The eighth measure has a handwritten $Ebmaj7$ chord above it. The ninth measure has a handwritten $Ebmaj7$ chord above it. The tenth measure has a handwritten $Ebmaj7$ chord above it. The eleventh measure has a handwritten $Ebmaj7$ chord above it. The twelfth measure has a handwritten $Ebmaj7$ chord above it.

Handwritten musical notation for the fifth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $Ebmaj7$ chord above it. The second measure has a handwritten $A13b9$ chord above it. The third measure has a handwritten $Ebmaj7$ chord above it. The fourth measure has a handwritten $A13b9$ chord above it. The fifth measure has a handwritten $Ebmaj7$ chord above it. The sixth measure has a handwritten $A13b9$ chord above it. The seventh measure has a handwritten $Ebmaj7$ chord above it. The eighth measure has a handwritten $A13b9$ chord above it. The ninth measure has a handwritten $Ebmaj7$ chord above it. The tenth measure has a handwritten $A13b9$ chord above it. The eleventh measure has a handwritten $Ebmaj7$ chord above it. The twelfth measure has a handwritten $A13b9$ chord above it.

Handwritten musical notation for the sixth system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $D-7$ chord above it. The second measure has a handwritten $G7$ chord above it. The third measure has a handwritten $E-7$ chord above it. The fourth measure has a handwritten $A7\#5$ chord above it. The fifth measure has a handwritten $D-7$ chord above it. The sixth measure has a handwritten $D-7$ chord above it. The seventh measure has a handwritten $D-7$ chord above it. The eighth measure has a handwritten $D-7$ chord above it. The ninth measure has a handwritten $D-7$ chord above it. The tenth measure has a handwritten $D-7$ chord above it. The eleventh measure has a handwritten $D-7$ chord above it. The twelfth measure has a handwritten $D-7$ chord above it.

Handwritten musical notation for the seventh system. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a treble clef and a bass clef. The first measure has a handwritten $Bbmaj7$ chord above it. The second measure has a handwritten $Ebmaj7$ chord above it. The third measure has a handwritten $D-7sus4$ chord above it. The fourth measure has a handwritten $D-7sus4$ chord above it. The fifth measure has a handwritten $D-7sus4$ chord above it. The sixth measure has a handwritten $D-7sus4$ chord above it. The seventh measure has a handwritten $D-7sus4$ chord above it. The eighth measure has a handwritten $D-7sus4$ chord above it. The ninth measure has a handwritten $D-7sus4$ chord above it. The tenth measure has a handwritten $D-7sus4$ chord above it. The eleventh measure has a handwritten $D-7sus4$ chord above it. The twelfth measure has a handwritten $D-7sus4$ chord above it.

FINE

AFTER SOLOS, D.C. AL FINE
(TAKE 2ND ENDING ON HEAD OUT)

(MED. UP SWING)

THOU SWELL

- RICHARD RODGERS/
LORENZ HART

Chord symbols for the first system (measures 1-4):

- Measure 1: Ebmaj7
- Measure 2: Ab13
- Measure 3: Ebmaj7
- Measure 4: A-7b5 D7b9

Chord symbols for the second system (measures 5-8):

- Measure 5: G-7
- Measure 6: C7
- Measure 7: F-7
- Measure 8: Bb7

Chord symbols for the third system (measures 9-12):

- Measure 9: Ebmaj7
- Measure 10: Eb6
- Measure 11: D-7
- Measure 12: G7

Chord symbols for the fourth system (measures 13-16):

- Measure 13: C-7
- Measure 14: F7
- Measure 15: Bb7
- Measure 16: G-7

Chord symbols for the fifth system (measures 17-20):

- Measure 17: C7
- Measure 18: F-7
- Measure 19: Bb7
- Measure 20: Bb7

Chord symbols for the sixth system (measures 21-24):

- Measure 21: Ebmaj7
- Measure 22: Ab13
- Measure 23: Ebmaj7
- Measure 24: A-7b5 D7b9

Chord symbols for the seventh system (measures 25-28):

- Measure 25: G-7
- Measure 26: C7
- Measure 27: F-7
- Measure 28: Bb7

Chord symbols for the eighth system (measures 29-32):

- Measure 29: G-7b5
- Measure 30: C7
- Measure 31: F-7
- Measure 32: Bb7

Chord symbols for the ninth system (measures 33-36):

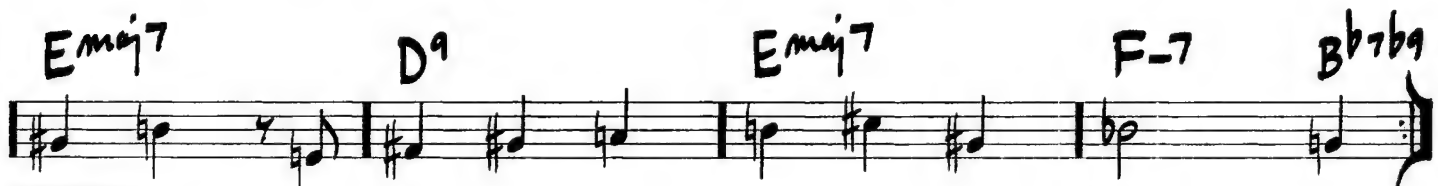
- Measure 33: Eb6
- Measure 34: F-7
- Measure 35: Bb7
- Measure 36: Eb6

4/2

(JAZZ WALTZ)

THREE FLOWERS

- MCCOY TYNER



(ENDING)

Ebmaj7
(VAMP)

Db9

Ebmaj7



REPEAT AS DESIRED

(MED. BALLAD)

TIME REMEMBERED

-BILL EVANS



FINE

TONES FOR JOAN'S BONES

-CHICK COREA

(SLOW SWING)

Handwritten musical score for "Tones for Joan's Bones" by Chick Corea. The score is written on ten staves in 4/4 time. It features various musical notations including eighth notes, quarter notes, and rests. Chord symbols are written above the staves, indicating the harmonic structure. The key signature has two sharps (F# and C#). The tempo/style is marked "(SLOW SWING)". The score includes a variety of chords such as E-7, Dmaj7, D7b9, F7b9, Bb, Ab-7, Gbmaj7, F7, Bb-7b5, Eb7, Ab-7, Ab7/Gb, F-7b5, Ebmaj7, Gbmaj7, Fmaj7, Abmaj7, Cmaj7, Ebmaj7, (J.=d) D-7, A7b9, Dmaj7, G-7/D, D7b9, F7b9, Bbmaj7, E-7, A7, Bb7, B-7, E7, E-7, F#-7, F-7, Bb7, Ebmaj7, D-7, C-7, F7, E-7, F#-7, Gbmaj7, A7b9, and Ebmaj7#11. Some chords are marked with a "3" indicating a triplet. The score ends with a double bar line and a repeat sign.

(MED. UP)

TOPSY

Handwritten musical score for the song "Topsy" in 4/4 time. The score consists of ten staves of music, each with a corresponding chord progression written above it. The chords are as follows:

- Staff 1: D- Bb7 A7 D- Bb7 A7
- Staff 2: D- Bb7 A7 D- Bb7 A7
- Staff 3: G- Eb7 D7 G-
- Staff 4: D- Bb7 A7 D-
- Staff 5: D7 G7
- Staff 6: C7 F7 Bb7 A7
- Staff 7: D- Bb7 A7 D- Bb7 A7
- Staff 8: D- Bb7 A7 D-
- Staff 9: D- Bb7 A7 D-
- Staff 10: D- Bb7 A7 D-

-JOHN "DIZZY" GILLESPIE

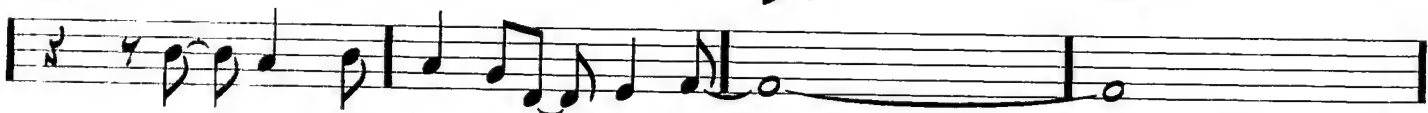
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(BOSSA)

TRISTE**A**B \flat maj7G \flat maj7B \flat 5B \flat maj7

D-7

G7



C-7

A-7 \flat 5

D7

G-7

A7(#9)



Dmaj7

E-7

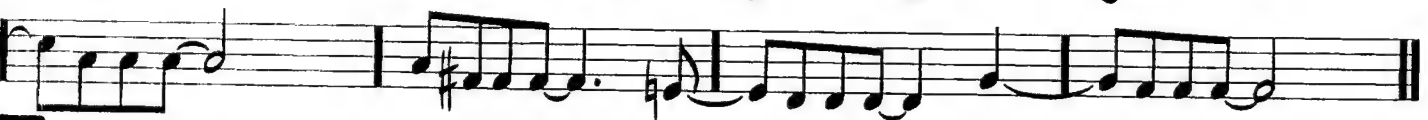
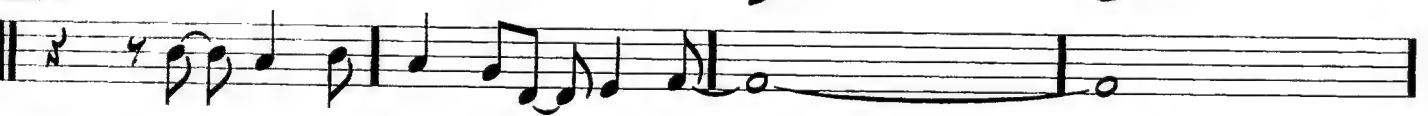
A7

D-7

G7

C-7

F7

**B** B \flat maj7B \flat -7E \flat 7B \flat maj7

F-7

B \flat 7E \flat maj7A \flat 7

D-7

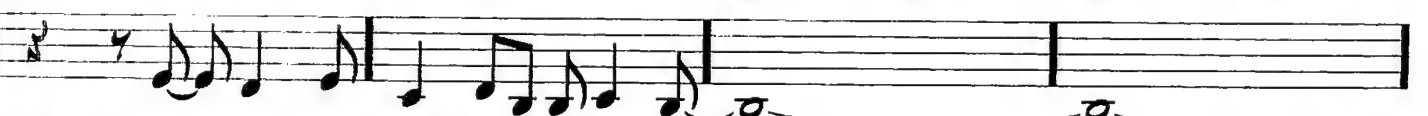
G-7

C7



C-7

- - F7

B \flat -7E \flat 7B \flat -7E \flat 7B \flat -7E \flat 7B \flat -7E \flat 7

4/8

(FAST BOP)

TUNE UP

-MILES DAVIS



(BALLAD)

TURN OUT THE STARS

419

-BILL EVANS/
GENE LEES

B-7b5 E7b9 A-7 A7b9 D-7 G7 Cmaj7 A-7

F-7 Bb7 Ebmaj7 C-7 A-7 D7 Gmaj7 E-7

C#-7 F#7 Bmaj7 G#-7 C#-7 Bb-7b5 Eb7#5

Ab-7 F-7b5 Bb7#9 Eb-7 /Db Cbmaj7 Eb-7/Bb

E-7/A A7b9 Dmaj7/A E-7/A A7 Dmaj7/A

D-7/G G7b9 Cmaj7/G D-7/G G7 Cmaj7 C7

F#-7/B B7#5 E-7 Bb7(#11) A7#5 D-7 Ab7(#11)

G7#5 C-7 Eb7 Abmaj7 C7#5 F-7

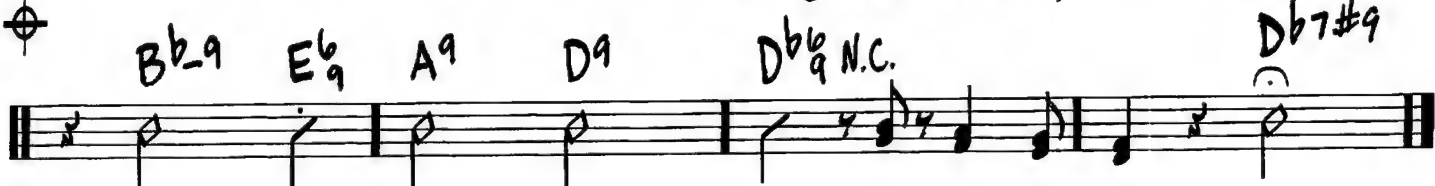
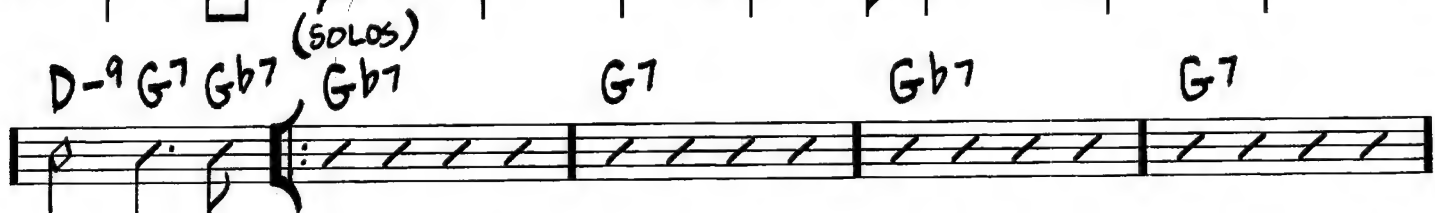
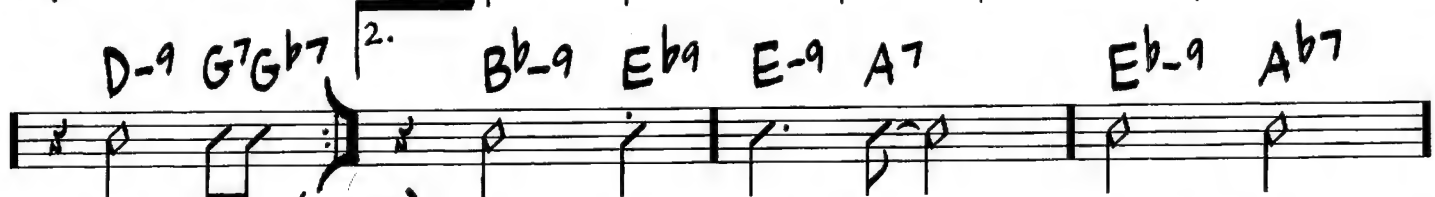
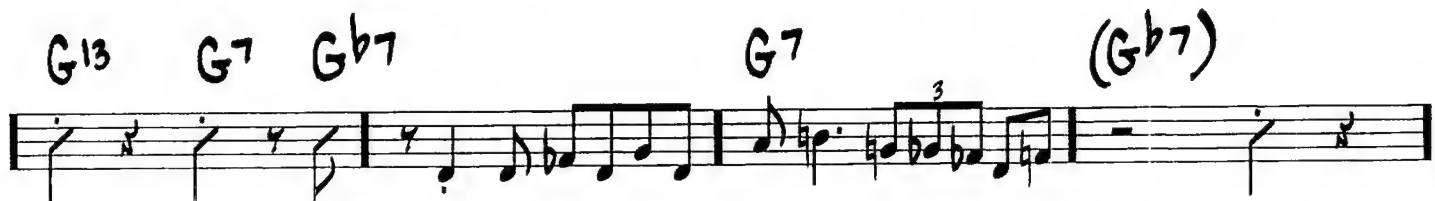
D-7b5 G7#9 C-7 Eb7 Abmaj7 G7 Cmaj7 F#7

B-7b5 E7b9 A- Eb-7/Ab Ab7b9 C#- (F#7)

(FAST SWING)

TWISTED BLUES

-JOHN L. (WES) MONTGOMERY



REPEAT AS DESIRED

AFTER SOLOS, D.C. AL

(TAKE REPEAT)

UNIQUITY ROAD

-PAT METHENY

(MED. FAST)

A

A

B/A

Emj7#11

G-

D7/A

Bb.

Ab6

Gbmaj7b5

G-

B-

A6

C#-

B6

1. Amu 765

A7

E6

Enso 2

G#-

F#6

Emy'7#11

Επεί 7

2. B7Dus4

11
B67

B

EB-7

B6

$$\frac{F\#}{A\#}$$

B-

$$E = \frac{1}{B}$$

C

G/B

Ab-9

E6-7

B6

$$\frac{F\#}{A\#}$$

B-

E-
B

c

G/B

$$\frac{A}{B}$$

AFTER SOLOS,
D.C. AL FINE

FINE

422

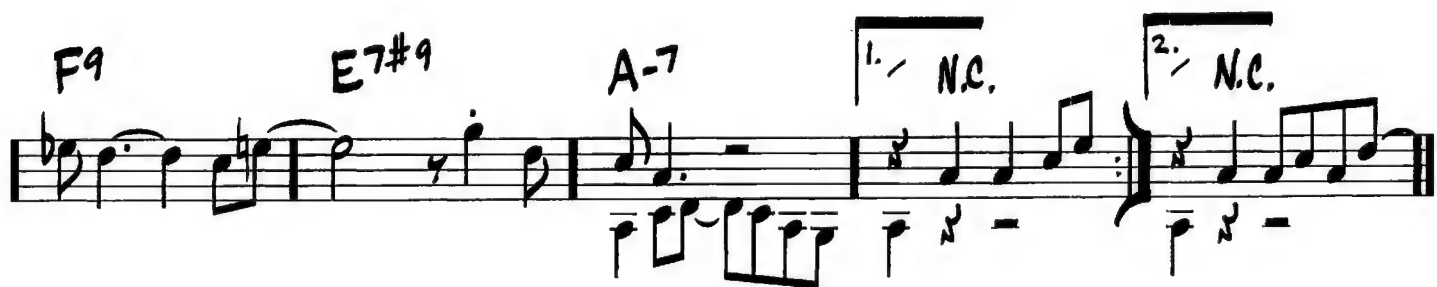
(ROCK
J=118)

UNCHAIN MY HEART

- BOBBY SHARP /

TEDDY POWELL

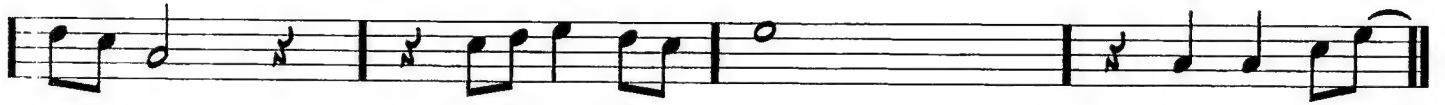
INTRO



D-7

E7

N.C.



A-7



D-7

A-7



D-7

A-7

D-7

A-7



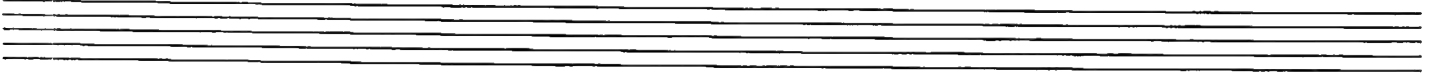
F9

E7#9

A-7



FINE



424

(J=116
EVEN 8 MS)

UNITY VILLAGE

-PAT METHENY

A A-E¹Fmaj⁷

A-

E¹Fmaj⁷Bbmaj⁷b5A⁺ maj⁷

C#-9

G#-7

E^b7#9

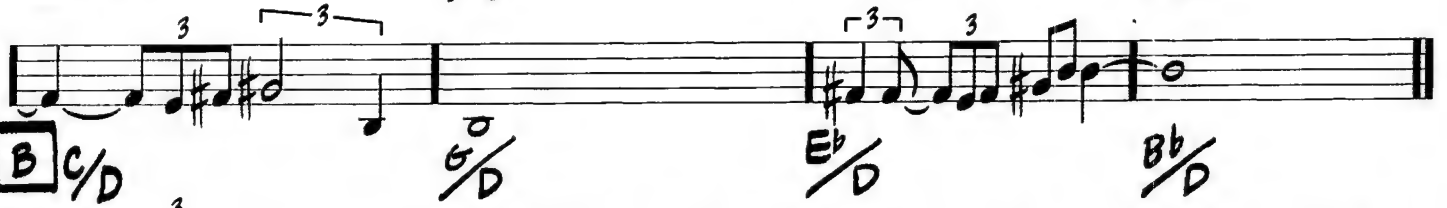
F#-7

B⁷ sus⁴E maj⁷

E/C

E maj⁷

E/C

**B** C/D

G/D

E^b/DB^b/DB^bC/B^b

F/A

B/F#

E

E⁷ sus⁴

UP JUMPED SPRING

-FREDDIE HUBBARD

MED.
JAZZ WALTZ

S.

Bbmaj7

G7#5

C-7

F7

F#o7

G-7

F-7

E-7

A7

D-7

Eb-7

D-7

Eb-7

1. B-7b5

E7

C-7b5

F7

2. C-7

F7

Bbmaj7

A-7b5 D7

G-7

C7

Fmaj7

D-7

Ab-7

Db7

C-7

F7

Bbmaj7

G7#5

C-7

F7

F#o7

G-7

F-7

E-7

A7

D-7

Eb-7

D-7

Eb-7

C-7

F7

Bmaj7

Bbmaj7

(LAST x)

426

(SWING)

UPPER MANHATTAN MEDICAL GROUP

(UMMG)

-BILLY STRAYHORN

Handwritten musical score for "Upper Manhattan Medical Group" by Billy Strayhorn. The score is in 4/4 time, key of B-flat major (three flats), and features a variety of jazz chords and melodic lines. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). Chords are written above or below the staff, often with extensions like 7b5, 7b9, 7, 9, 11, 13, and alterations like b7, b9, b11, b13. The score is divided into sections by repeat signs and includes a key signature change to C major (one flat) indicated by a cross symbol. The piece concludes with a double bar line.

Chords and markings visible in the score:

- Chords: F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Gb7, Ab-7, Db7, G-7b5, C7, Fmaj7, Ab-7b5, Db7, Gb-7, Eb-7, Ab7, F-7b5, Bb7b9, Eb-7, Ab7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7, Db7, Dbmaj7.
- Markings: p, 2. Dbmaj7, 3, AFTER SOLOS, D.C. AL

VALSE HOT

-SONNY ROLLINS

(MED. JAZZ WALTZ)

INTRO

B \flat -7 E \flat 7 A \flat ma \flat 7 B \flat -7 E \flat 7 A \flat ma \flat 7 B \flat -7 E \flat 7 A \flat ma \flat 7

HEAD

A \flat ma \flat 7

C-7

F7

B \flat -7E \flat 7A \flat ma \flat 7

F7

B \flat -7D \flat -7

C-7

F7

B \flat -7E \flat 7A \flat ma \flat 7E \flat 7

FINE

428

(MED. WALTZ)

VERY EARLY

-BILL EVANS

A $C^{maj}7$ $Bb7$ $Ebmaj7$ $Ab7$

$Dbmaj7$ $G7$ $C^{maj}7$ $Bb7(\#11)$

$D^{maj}7$ $A-7$ $F\#-7$ $B7b9$

$E-9$ $Ab7$ $Dbmaj7$ $1. G7$ $2. G7\#5$

B $B^{maj}7$ $Ab7$ $Dbmaj7$ $Bb7$

$B^{maj}7$ $G7$ $C^{maj}7$ $Ab7$

$Dbmaj7$ $G7$ $C^{maj}7$ $A7b5(b9)$

$D-7$ $E-7$ $F^{maj}7G7$ $D-7$ $E-7$ $F^{maj}7G7$

(ENDING) $D-7/C$ $C\#-7$ $Bbmaj7G^{maj}7$ $B^{maj}7$

RIT. -----

D.C. FOR SOLOS

VIRGO

(BALLAD)

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

Dmaj7

D-7

C-7

F7

Eb7

D7

G-7

Ab7

Dbmaj7

D-7

G7

G-7

C#-7

F#7

Fmaj7

Bb-7

Eb7

D-7b5

Bb7(#11)

Amaj7

A-7

F-7

Bb7

E-7b5

Eb7(#11)

D-7

Db7#5

C-7

F7

Bbmaj7

E7#5

A7#5

D-7

G-7

C7

E7#5

A7#5

A-7/D

AFTER SOLOS, D.C. AL

(MED.)

WAIT TILL YOU SEE HER

-RICHARD RODGERS/
LORENZ HART

Handwritten musical score for "Wait Till You See Her" in 3/4 time. The score consists of 11 staves of music with various chords written above. The key signature has two flats (Bb and Eb). The tempo is marked "(MED.)". The score includes a first ending bracket and a second ending bracket.

Chords written above the staves:

- Staff 1: F-7, Bb7, Ebmaj7, C-7
- Staff 2: F-7, Bb7, G-7, C7
- Staff 3: 2. D7, G-7
- Staff 4: C-7, F7, Bbmaj7, G-7
- Staff 5: C-7, G7#5, G-7, C9
- Staff 6: F-7, Bb7, Eb6, G-7/D
- Staff 7: C-7, C-7/Bb, A-7b5, Ab07
- Staff 8: Eb/G, Gb07, Bb7/F, E07
- Staff 9: F-7, Bb7, Eb6

WAVE

(BOSSA)

INTRO

D-9

G¹³

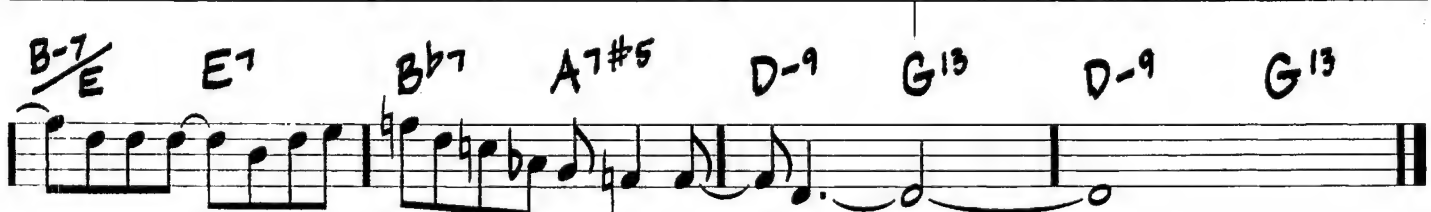
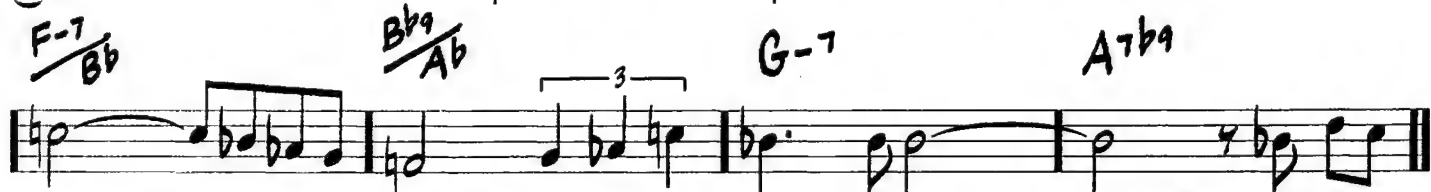
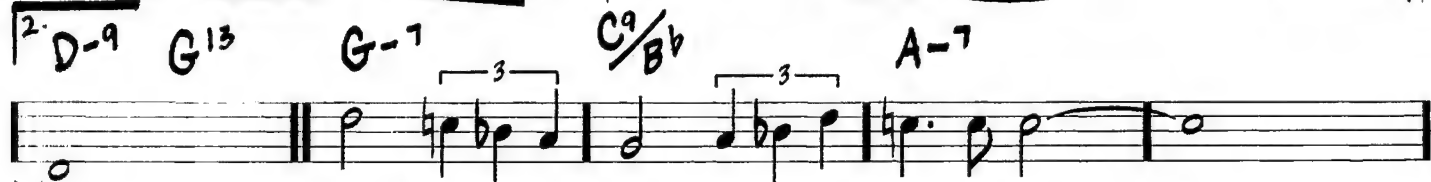
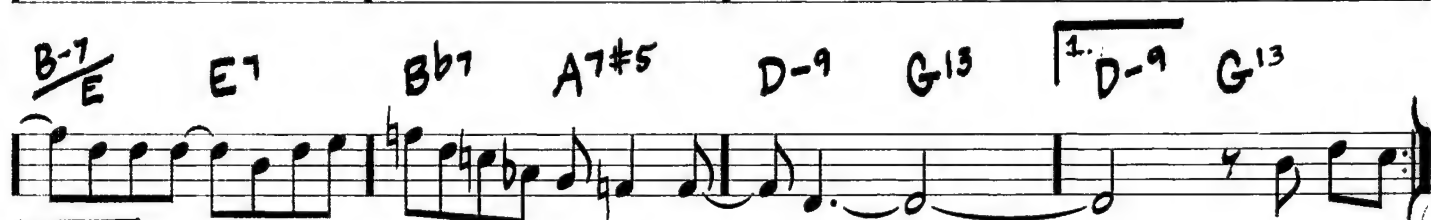
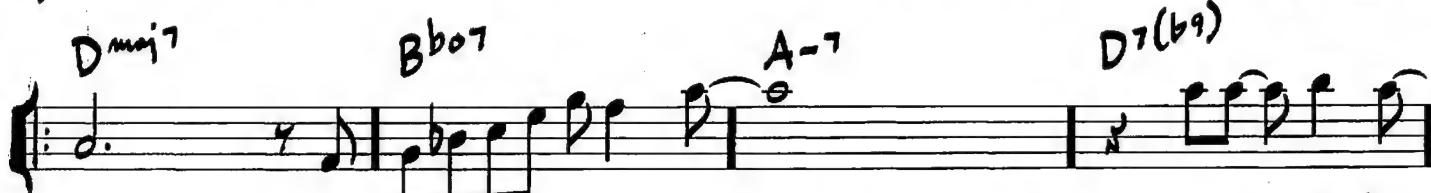
D-9

G¹³

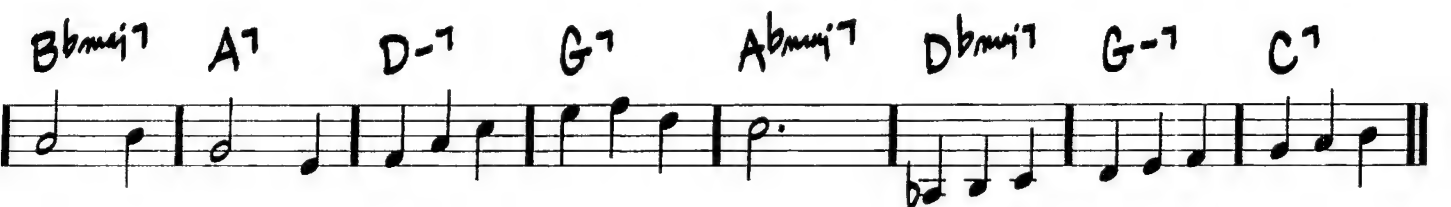
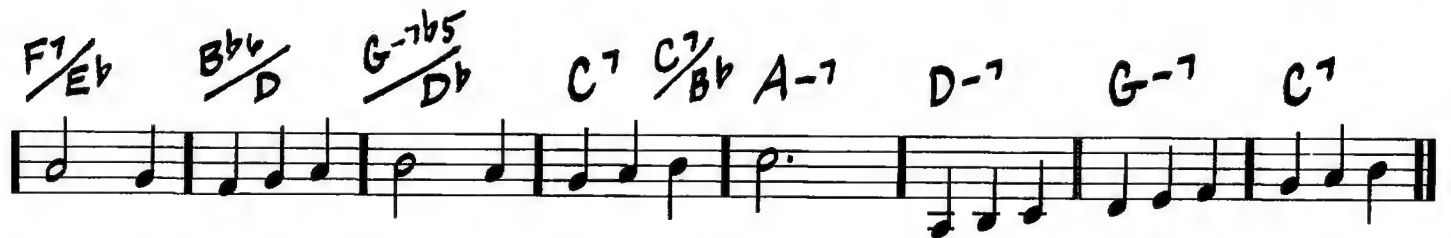
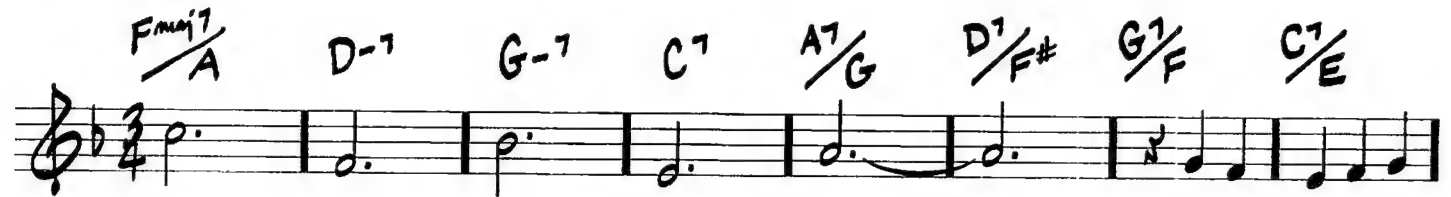
D-9

G¹³

D-9

G¹³

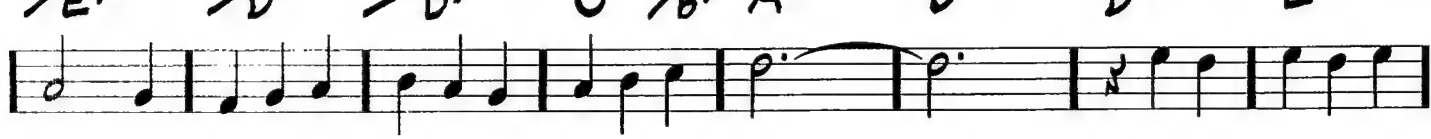
432

(MED. JAZZ
WALTZ)**WALTZ FOR DEBBY**-BILL EVANS/
GENE LEES

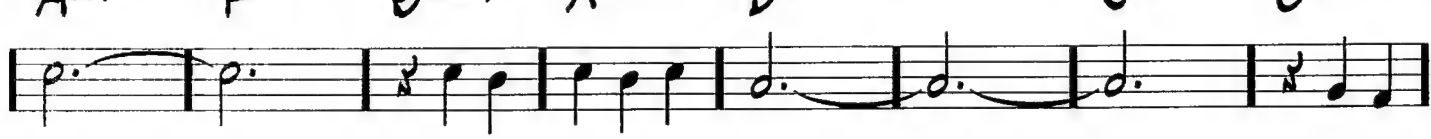
F_{maj}^7/A $D-7$ $G-7$ C^7 A^7/G $D^7/F^\#$ G^7/F C^7/E



F^7/E^\flat B^\flat_6/D $G-7b5/D^\flat$ C^7 C^7/B^\flat $A-7$ D^7 $B-7$ E^7



$A-7$ F^7 $B^\flat_{maj}7$ $A^7\#9$ $D-7$ G^7 $G^\#7$




$A-7/C$ $A^\flat7/C$ $G-7/C$ C^7 $\oplus F^\flat$ $D-7$ $G-7$ C^7



AFTER SOLOS, D.C. AL \oplus

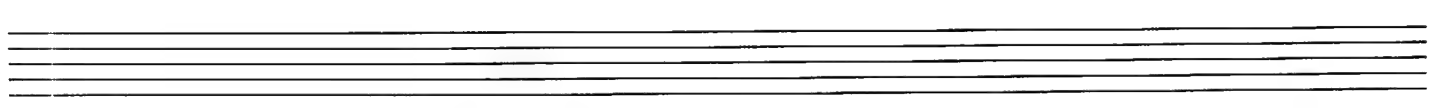
$\oplus A-7/C$ $A^\flat7/C$ $G-7/C$ C^7 $A-7/C$



$A^\flat7/C$ $G-7/C$ C^7 $G^\flat_{maj}7$ $A_{maj}7$ $G_{maj}7$ $C^7(\#9)$ $F_{maj}7$



RIT. - - - - - 1



(MED. BALLAD)

WE'LL BE TOGETHER AGAIN

- CARL FISCHER / FRANKIE LANE

Handwritten musical score for "We'll Be Together Again" in 4/4 time. The score consists of 10 staves of music with various chords and triplets. The key signature has one flat (Bb).

Staff 1: Chords: G⁷, C^b, A^b7, D-7, G⁷, A-7, D7#11. Triplets are marked over the 6th and 7th measures.

Staff 2: Chords: B^b-7, E^b7, Abmaj7, 1. D-7b5, A^b7, G⁷. Triplets are marked over the 1st and 2nd measures.

Staff 3: Chords: 2. D-7b5, G⁷, C^b, A^b7, G7b9, C-6. Triplets are marked over the 1st and 2nd measures.

Staff 4: Chords: A^b7, G⁷, C-6, D-7b5 / A^b, G⁷, C-7b5 / G^b, F⁷. Triplets are marked over the 1st and 2nd measures.

Staff 5: Chords: A-7b5, A^b7, G⁷, C^b, A^b7, D-7, G⁷. Triplets are marked over the 1st and 2nd measures.

Staff 6: Chords: A-7, D7#11, B^b-7, E^b7, Abmaj7. Triplets are marked over the 1st and 2nd measures.

Staff 7: Chords: D-7b5, G⁷, C^b, (D-7 G⁷). Triplets are marked over the 1st and 2nd measures.

Staff 8: Chords: D-7b5, G⁷, C^b. Triplets are marked over the 1st and 2nd measures.

WELL YOU NEEDN'T

(IT'S OVER NOW)

-THELONIOUS MONK/

MIKE PERRO

(MED.)

F7

Gb7

F7

Gb7

F7

Gb7

F7

1.

2.

Db7

D7

Eb7

E7

Eb7

D7

Db7

C7

B7

C7

F7

Gb7

F7

Gb7

F7

Gb7

F7

AFTER SOLOS, D.C. AL

436

(MED.)

WEST COAST BLUES

-JOHN L. (WES) MONTGOMERY

Handwritten musical notation for the main melody of "West Coast Blues". The key signature is B-flat major (two flats). The melody is written on a single staff with a 3/4 time signature. It features various chords and musical notations including triplets and accidentals.

Chords indicated above the staff: B^b7, A^b7, B^b7, B-7, E7, E^b7, B^b7, F7, E^b7, B^b7.

SOLOS

Handwritten musical notation for the solo section of "West Coast Blues". The section is divided into six measures, each containing a different chord. The chords are written below the staff, which is filled with diagonal lines to indicate the soloist's improvisation.

Chords indicated below the staff: B^b7, A^b7, B^b7, B-7, E7, E^b7, E^b-7, A^b7, D-7, G7, C[#]-7, F[#]7, C-7, C-7, F7, B^b6, D^b7, G^b6, F7.

WHAT AM I HERE FOR?

-DUKE ELLINGTON

(MED. SWING)

Handwritten musical score for "What Am I Here For?" by Duke Ellington. The score is written on ten staves in 4/4 time, featuring various chords and melodic lines. The key signature has two flats (Bb and Eb). The score includes first and second endings, a solo section, and a final ending. Chords are written above the staves, and some are circled. The tempo is marked "MED. SWING".

Chords and markings include:

- Staff 1: Bbmaj7, B°7, C-7, F7
- Staff 2: Bbmaj7, B°7, C-7, F7
- Staff 3: B°7, Bb7b5, Ebmaj7, D-7, G7
- Staff 4: C7, C-7, F7 (triplets)
- Staff 5: Bbmaj7, B7, E7, Ebmaj7, C-7b5, F7
- Staff 6: Bbmaj7, B°7, C-7, F7, Bb7, F7#9/#5/
- Staff 7: (AFTER SOLOS) Bbmaj7, B°7, C-7, F7
- Staff 8: Bbmaj7, B7, E7, Ebmaj7, C-7b5, F7
- Staff 9: Bbmaj7, B°7, C-7, F7
- Staff 10: Bbmaj7, G7, C7, F7, Bb7, Bbb

Other markings include "1.", "2.", "3.", "4.", "5.", "6.", "7.", "8.", "9.", "10.", "11.", "12.", "13.", "14.", "15.", "16.", "17.", "18.", "19.", "20.", "21.", "22.", "23.", "24.", "25.", "26.", "27.", "28.", "29.", "30.", "31.", "32.", "33.", "34.", "35.", "36.", "37.", "38.", "39.", "40.", "41.", "42.", "43.", "44.", "45.", "46.", "47.", "48.", "49.", "50.", "51.", "52.", "53.", "54.", "55.", "56.", "57.", "58.", "59.", "60.", "61.", "62.", "63.", "64.", "65.", "66.", "67.", "68.", "69.", "70.", "71.", "72.", "73.", "74.", "75.", "76.", "77.", "78.", "79.", "80.", "81.", "82.", "83.", "84.", "85.", "86.", "87.", "88.", "89.", "90.", "91.", "92.", "93.", "94.", "95.", "96.", "97.", "98.", "99.", "100.", "101.", "102.", "103.", "104.", "105.", "106.", "107.", "108.", "109.", "110.", "111.", "112.", "113.", "114.", "115.", "116.", "117.", "118.", "119.", "120.", "121.", "122.", "123.", "124.", "125.", "126.", "127.", "128.", "129.", "130.", "131.", "132.", "133.", "134.", "135.", 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(J.=12)

WHAT WAS

-CHICK COREA

Amaj7(#11) G#-
 Amaj7(#11) G#-
 Amaj7(#11) Bmaj7
 Eb7 Ebmaj7
 Bb7/F Bb7b9 Eb7b9
 Abmaj7 G7#5 F#- Ebmaj7 Dmaj7
 Dbmaj7 C7#9 Fmaj7
 Bb7/F Bb7
 Eb7

(BALLAD)

WHEN I FALL IN LOVE

- VICTOR YOUNG /
EDWARD HEYMAN

Handwritten musical score for "When I Fall in Love" in E-flat major, 4/4 time. The score consists of six staves of music with various chords and a "FINE" marking at the end.

Staff 1: Ebmaj7 C7 F-7 Bb7 Ebmaj7 C7 F-7 Bb7

Staff 2: Ebmaj7 Ab7 Db7 C7 F7 B7b5 Bb7

Staff 3 (1.): Ebmaj7 A7b5 Abmaj7 Db7 G-7 (triple) Abmaj7 (triple) G-7b5 C7#5(b9)

Staff 4: F-7 C7b9 F-7 (triple) C7#5 (triple) F-7 Bb7

Staff 5 (2.): Ebmaj7 A7b5 Abmaj7 G-7 C7 F-7 Db7

Staff 6: Ebmaj7 C7 F-7 Bb7 Eb6 (F-7 Bb7)

Staff 7: FINE

(BALLAD)

WHEN SUNNY GETS BLUE

-MARVIN FISCHER/
JACK SEGAL

A G⁻⁷ C⁷ B^{b-7} E^{b7} F^{ma7} G⁻⁷

A-⁷ D⁷ B-^{7b5} B^{b-7} E^{b7} A-⁷ A^{b-7} D^{b7}

G⁻⁷ C⁷ B^{b7} ^{2.}A⁷ D^{7(b9)} ^{2.}E⁻⁷ A⁷

B D^{ma7} E⁻⁷ F^{#-7} B⁷ E⁻⁷ A⁷ D^{ma7}

D⁻⁷ G⁷ C^{ma7} A⁻⁷ F^{ma7} D⁻⁷ G⁷ G⁻⁷ C⁷

A G⁻⁷ C⁷ B^{b-7} E^{b7} F^{ma7} G⁻⁷

A-⁷ D⁷ B-^{7b5} B^{b-7} E^{b7} A-⁷ A^{b-7} D^{b7}

G⁻⁷ G^{b7} F^{ma7} (A-^{7b5} D⁷)

RIT. (LAST TIME)

(BALLAD)

WHEN YOU WISH UPON A STAR

- LEIGH HARLINE / NED WASHINGTON

A

Cmaj7 A7#5 D- G7 C°7 Cmaj7



442

(MED.)

WHISPERING

-RICHARD COBURN/
JOHN SCHONBERGER/
VINCENT ROSE

Handwritten musical score for "Whispering" in 4/4 time, featuring piano (p) dynamics and various chords. The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The music is marked with a repeat sign and a first ending bracket. The chords are written above the notes: Eb, A-7, D7, Eb, C7#5, C7, F7, Bb7, G-7, Gb7, F-7, Bb7, F-7, Bb7, Bb7, Db7, Eb, (F-7 Bb7). The score ends with a double bar line.

WINDOWS

-CHICK COREA

(♩=184)

Handwritten musical score for "WINDOWS" by Chick Corea. The score is written on ten staves in 6/8 time. The tempo is marked as (♩=184). The key signature is one sharp (F#). The score includes various chords and melodic lines:

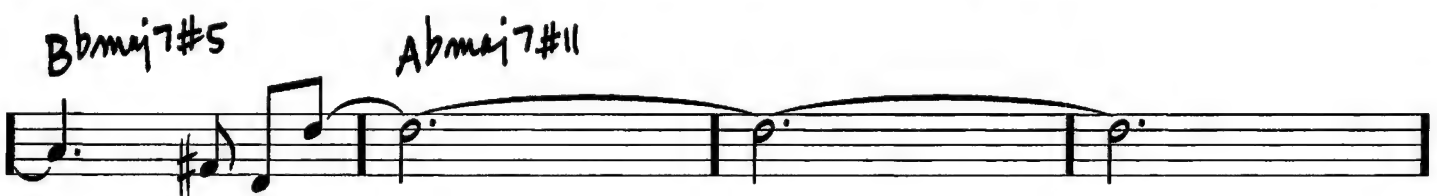
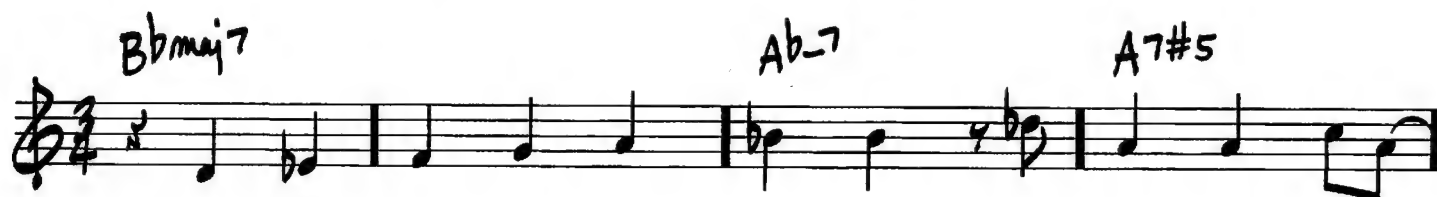
- Staff 1: B-7, G#-7b5
- Staff 2: C#7, F#-7
- Staff 3: A-7/D, E maj7 (#11)
- Staff 4: Ab7, A7, Ab7, A7
- Staff 5: Ab7, A7, Ab7, A7, Ab7
- Staff 6: E maj7, D#-7, C#-7, C#-7/B, Bb-7b5
- Staff 7: Eb7/G, Eb7, Ab-, Ab-7/Gb, Db7/F, Db7
- Staff 8: E maj7, D#-7, C#-7, C7 (#11)

444

(MED. WALTZ)

WILD FLOWER

-WAYNE SHORTER



Ebmaj7

C-7

Ab-7

A7#5



D7b9sus4



Bbmaj7

Ab-7

A7#5



D7#9



G-7

C-7

F7



Bbmaj7#5

Bb-7 / Eb

Eb7



Abmaj7

Dbmaj7

Ab-7

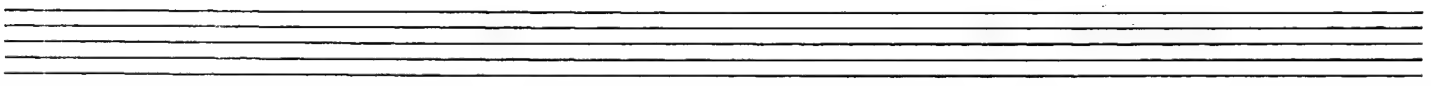
Eb7#11



D7#9



FINE



446

(MED. JAZZ)

WITCH HUNT

-WAYNE SHORTER

INTRO

N.C.

Ebmaj7 Fmaj7 N.C.

Gmaj7 Dmaj7 N.C.

C-7

HEAD

C-7

G7#9

C-7

G7#9

C-7

G7#9

C-7

Eb7

G7#9

C-7

G7#9

C-7

Gb7

F7

E7

Eb7

Ab-7

Amaj7 / Ab

Ab-7

Amaj7 / Ab

G7#5(#9)

Ab-7

Ab-11

AFTER SOLOS, D.S. AL

RIT.

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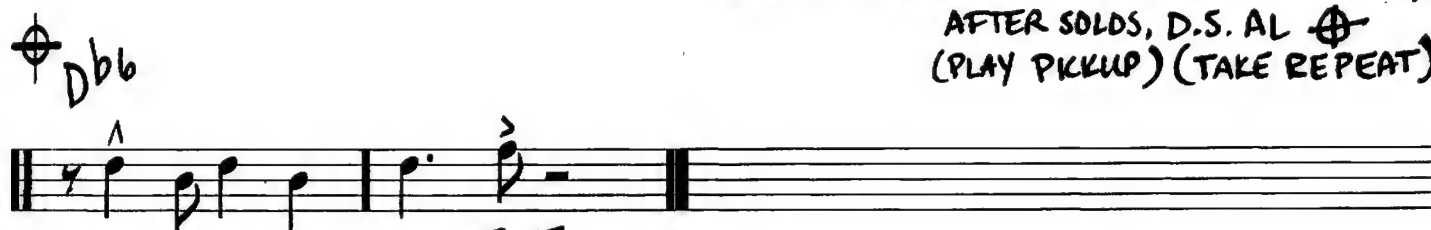
(SWING)

WOODCHOPPER'S BALL

447
-JOE BISHOP/
WOODY HERMAN



SOLDS - 12 BAR BLUES (NO ANTICIPATIONS)
AFTER SOLDS, D.S. AL \oplus
(PLAY PICKUP) (TAKE REPEAT)



FINE

WIVES AND LOVERS

(MED. JAZZ WALTZ)

(HEY, LITTLE GIRL)

-BURT BACHARACH
HAL DAVID

Handwritten musical score for "WIVES AND LOVERS (HEY, LITTLE GIRL)" by Burt Bacharach and Hal David. The score is in 3/4 time, key of F major (one flat), and consists of 16 measures across 8 staves. The melody is written on a treble clef staff. Chords are handwritten above and below the staff.

Chords (written above/below staff):

- Measure 1: F-7
- Measure 2: Bb6
- Measure 3: F-7
- Measure 4: Bb6
- Measure 5: G-7
- Measure 6: C7
- Measure 7: G-7
- Measure 8: C7
- Measure 9: G-7
- Measure 10: C7
- Measure 11: G-7
- Measure 12: A-7b5
- Measure 13: D7
- Measure 14: Ebmaj7
- Measure 15: A-7
- Measure 16: D7
- Measure 17: Dbmaj7
- Measure 18: G-7
- Measure 19: C7
- Measure 20: F-7
- Measure 21: Bb6
- Measure 22: F-7
- Measure 23: Bb6

F-7

Bb6

Eb6

Eo7



F-7

Bb6

F-7

Bb6

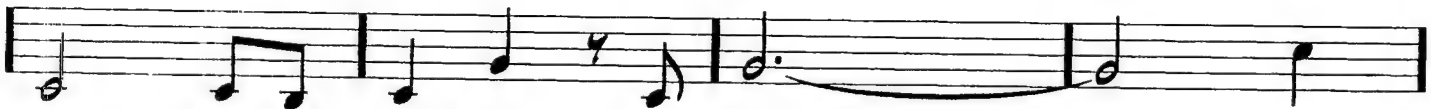


F-7

Bb6

Ebmaj7

C7



F-7

Bb6

F-7

Bb6

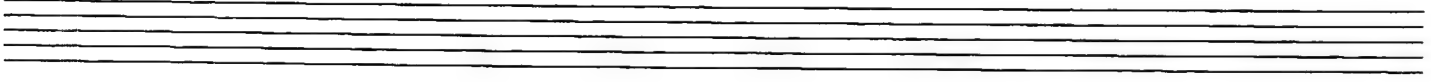
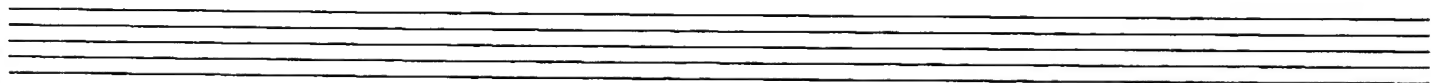
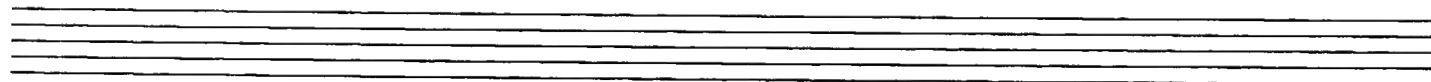
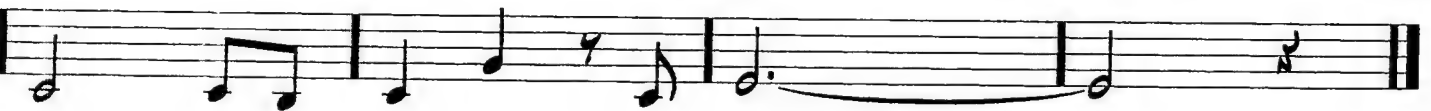


F-7

Bb6

Eb6

(C7)



450

(FAST BOY)

WOODYN' YOU

-DIZZY GILLESPIE

A $G-7b5$ $C7\#9$ $F-7b5$ $Bb7\#9$

$Eb-7b5$ $Ab7\#9$ $Dbmaj7$ $Ab7$ $Db6$

B $Ab-7$ $Db7$ $Ab-7$ $Db7$ $Ab-7$ $Db7$ $Gbmaj7$

$Bb-7$ $Eb7$ $Bb-7$ $Eb7$ $Bb-7$ $Eb7$ $Abmaj7$

A $G-7b5$ $C7\#9$ $F-7b5$ $Bb7\#9$

$Eb-7b5$ $Ab7\#9$ $Dbmaj7$ $Ab7$ $Db6$

THE WORLD IS WAITING FOR THE SUNRISE 451

MELODY

-ERNEST SEITZ/EUGENE LOCKHART

Handwritten musical notation for the melody of "The World is Waiting for the Sunrise". The notation is written on a single staff in 4/4 time, with a key signature of one sharp (F#). The melody consists of 16 measures, grouped into four 4-measure phrases. The notes are: F#4, A4, B4, C5 (first phrase); D5, C5, B4, A4 (second phrase); G4, F#4, E4, D4 (third phrase); C4, B3, A3, G3 (fourth phrase). The notation is accompanied by handwritten chord symbols above and below the staff.

Chord symbols above the staff: C^b, G⁷#5, C^b, E⁷

Chord symbols below the staff: F, F#^{o7}, E⁻⁷, A⁷, D⁷, D⁻⁷, G⁷

Chord symbols below the staff: C^b, G⁷#5, C^b, E⁷

Chord symbols below the staff: F, F#^{o7}, E⁻⁷, A⁷, D⁻⁷, G⁷, C^b

(FAST SWING)

YES AND NO

-WAYNE SHORTER

Handwritten musical score for "YES AND NO" by Wayne Shorter. The score is written in 4/4 time and includes various chords and melodic lines.

Chords and Melodic Lines:

- Staff 1:** Treble clef, 4/4 time. Chords: A^7 , A^7/D . Melody: Quarter notes G4, A4, B4, C5, quarter rest, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2:** Bass clef. Chord: $\text{D}^{\text{maj}}7$. Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- Staff 3:** Treble clef. Chords: A^7 , $\text{D}7$, $\text{G}^{\text{maj}}7$, $\text{F}7$, $\text{B}^{\flat}\text{maj}7$. Melody: Quarter notes G4, A4, B4, C5, quarter rest, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 4:** Treble clef. Chords: E^7 (1st ending), E^7 (2nd ending). Melody: Quarter notes G4, A4, B4, C5, quarter rest, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 5:** Bass clef. Chords: $\text{A}^7\text{b}5$, $\text{D}7\text{b}9$. Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- Staff 6:** Bass clef. Chords: G^7 , $\text{C}7$. Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- Staff 7:** Bass clef. Chords: F^7 , $\text{B}^{\flat}7$. Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- Staff 8:** Bass clef. Chords: $\text{E}^{\flat}\text{maj}7$, A^7 . Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.
- Staff 9:** Bass clef. Chords: $\text{B}^{\flat}\text{maj}7$, E^7 . Melody: Quarter notes G2, A2, B2, C3, quarter rest, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2.

Form and Ending:

D.S. AL 2ND ENDING (A A B A FORM)
AFTER SOLOS, PLAY ENTIRE HEAD, THEN D.S. AL

YESTERDAY

-JOHN LENNON/PAUL MCCARTNEY

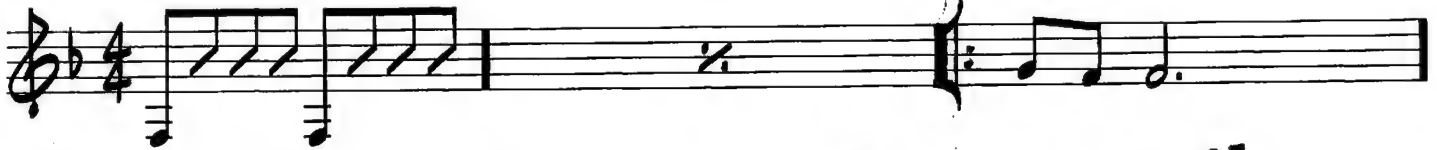
(BALLAD)

INTRO

A

F

F



E-7

A7

D-

D-/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



B

E-7

A7

D-

C

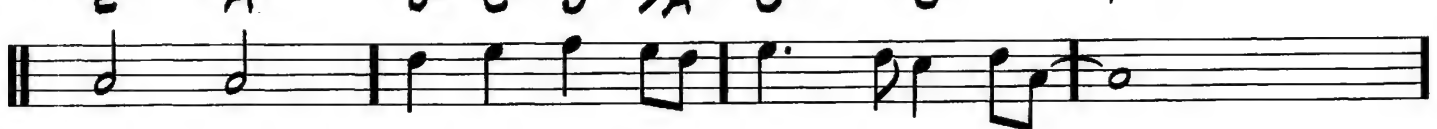
Bb

D-/A

G-6

C7

F



E-7

A7

D-

C

Bb

D-/A

G-6

C7

F



A

F

E-7

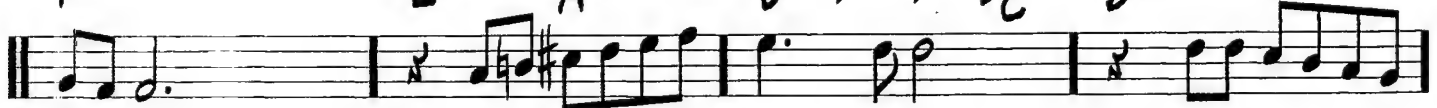
A7

D-

D-/C

Bb

C7



Bb/F

F

C/E

D-

G

Bb

F



Bb

F

G

Bb

F



RIT.

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454

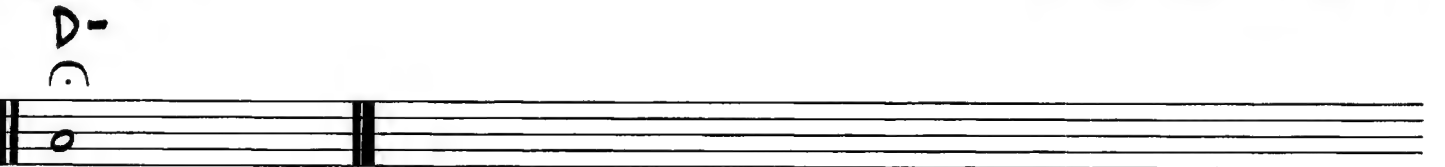
(BALLAD)

YESTERDAYS

-JEROME KERN/
OTTO HARBACH

(ENDING)

REPEAT HEAD IN/OUT



(MED.)

YOU ARE TOO BEAUTIFUL

-RICHARD RODGERS/LORENZ HART

Handwritten musical score for "You Are Too Beautiful" in G major, 4/4 time. The score consists of 11 staves of music with various chords and melodic lines. The chords are written above the staves, and the melody is written on the staves. The score ends with a double bar line and the word "FINE".

Chords and notation details:

- Staff 1: D-7 G7 E-7 A7#5 D-7 G7#5 Cmin7 E-7 Eb7
- Staff 2: D-7 / F-7 Bb7 A-7 D7 (1. D-7 G7 E-7 A7b9)
- Staff 3: (2. D7 / D-7 G7 Cb Fmin7 F#o7 C/G A7)
- Staff 4: D-7 G7 Cmin7 B-7b5 E7b9 A- A-(min7)
- Staff 5: A-7 D7 D-7 G7 D-7 G7 E-7 A7#5
- Staff 6: D-7 G7#5 Cmin7 D-7 / F-7 Bb7 A-7 D7
- Staff 7: D7 / D-7 G7 Cb (E-7 A7b9)

FINE

(ROCK)

-STEVIE WONDER

См. 7

G7#5

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D-7 G7 C D-7 G7 457



C G/F E-7 A7b9

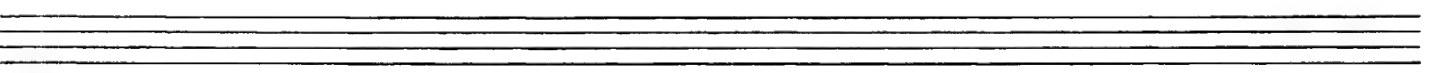
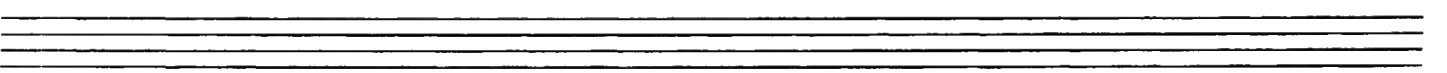
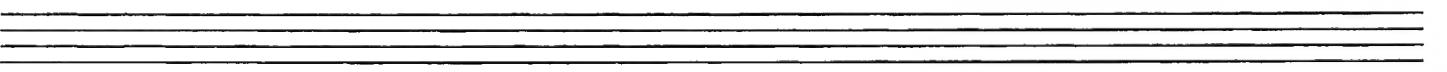
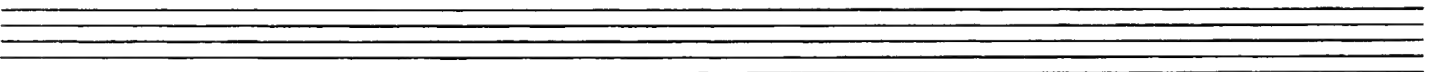
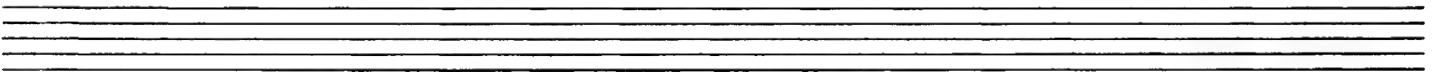
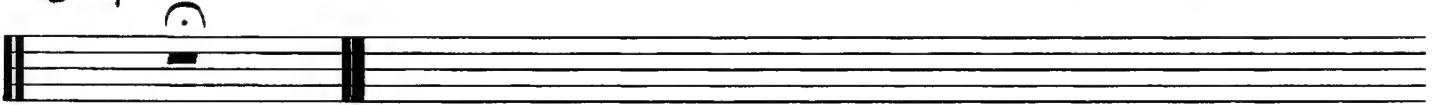


D-7 G7 C D-7 G7



(ENDING)
Cmaj7

D.S. FOR SOLOS



YOU BROUGHT A NEW KIND OF LOVE TO ME

(MED. SLOW)

- SAMMY FAIN / IRVING KAHAL / PIERRE NORMAN

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$

$Gb7$ $F7$ $Bb7$ $Bb-7$ $Eb7$ $Ab6$ $F7$

$Bb-7$ $Eb7$ $2. Bb-7$ $Eb7$ $Ab6$ $G-7$ $C7$

B $F-$ F/E F/Eb F/D $Db7$ $C7$ $F-$

$Ebmaj7$ $Bb7\sharp5$ $G-7$ $C7$ $F-7$ $Bb7$ $Bb-7$ $Eb7$

A $Bb-7$ $Eb7$ $Abmaj7$ $Ab7$ $G7$ $Gb7$ $F7$

$Bb7$ $Bb-7$ $Eb7$ $Ab6$

(BALLAD)

YOU DON'T KNOW WHAT LOVE IS

- DON RAYE / GENE DE PAUL

Handwritten musical score for "YOU DON'T KNOW WHAT LOVE IS" in B-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music includes first and second endings, a repeat sign, and a double bar line at the end of the piece.

Chords and musical notation are as follows:

- Staff 1: F-7, Db9, C7b9, F-6, G-7 C7b9, Db7
- Staff 2: Bb7, G-7b5 C7b9, F-7, Ab7, Db7, G-7b5 C7b9
- Staff 3: 2. Db7, C7b9, F-6, Bb-7, Eb7, Abmaj7, F7b9
- Staff 4: Bb-7, Eb7, Abmaj7, D-7, G7, Cmaj7
- Staff 5: Db9(#11), C7b9, F-7, Db9, C7b9
- Staff 6: F-6, G-7 C7b9, Db7, Bb7, G-7b5 C7b9, F-7, Ab7
- Staff 7: Db7, C7b9, F-6, (G-7b5 C7b9)

(MED.)

YOU TOOK ADVANTAGE OF ME

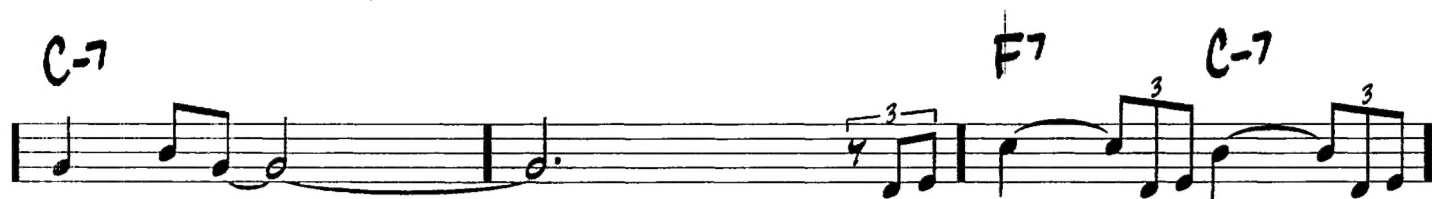
- RICHARD RODGERS / LORENZ HART

$Ebmaj7$ E^o7 $F-7$ $Bb7$ $G-7$ Gb^o7 $F-7$ $Bb7$
 $Bb-7$ $Eb7$ $Abmaj7$ $Db9$ $Ebmaj7$ $F-7 Bb7$ | 1. Ebb $F-7 Bb7$ | 2. Ebb $G7\#5$
 $C-6$ $D7$ $G7$ $C7$ $F7$ $Bb7$ $Ebmaj7$ $D-7b5 G7$
 $C-6$ $D7$ $G7$ $C7$ $F7$ $Bb7$ $Ebmaj7$ $F-7 Bb7$
 $Ebmaj7$ E^o7 $F-7$ $Bb7$ $G-7$ Gb^o7 $F-7$ $Bb7$
 $Bb-7$ $Eb7$ $Abmaj7$ $Db9$ $Ebmaj7$ $F-7 Bb7$ Ebb ($F-7 Bb7$)
 FINE

(BALLAD)

YOUNG AT HEART

461
- JOHNNY RICHARDS
CAROLYN LEIGH



FINE

462

(MED.) YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

- RUSS MORGAN/LARRY STOCK/JAMES CAVANAUGH

Handwritten musical score for "You're Nobody 'Til Somebody Loves You" in G major, 4/4 time. The score consists of 11 staves of music with various chords and a key signature of one sharp (F#).

Chords and notation across the staves:

- Staff 1: Gmaj7, B7, E7
- Staff 2: A-7, D7, G6
- Staff 3: B-7, Bb7, A-7
- Staff 4: A-7, A7, A-7 D7, A-7 D7
- Staff 5: Gmaj7, B7, E7
- Staff 6: A-7, E7, A- E7/B, A-/C
- Staff 7: C, C#7, Gmaj7, F#7, F7, E7
- Staff 8: A-7, D9, D7b9, G6, F9, Eb7, D7
- Staff 9: AFTER SOLOS, D.C. AL
- Staff 10: G6, F9, G6
- Staff 11: Final measure with a double bar line.